

ISSUE. 22

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CINEMA SEWER



LUST IN SPACE!

"IN THE VILE, MOIST, HAIRY TRENCHES OF MOVIE FANDOM SINCE 1997"



CINEMASEWER



WELCOME YOU DEGENERATES TO THE 22ND ISSUE OF CINEMA SEWER! IT'S FEB. 2009 AS I WRITE THIS, AND I'M JUST ABOUT TO GO TO PRINT WITH THIS SWANKY-CHUNKY PEANUT BUTTER. THE GRAND PLAN THIS GO-ROUND WAS A "CLASSIC" THEME, WITH NO MOVIE REVIEWED MADE AFTER 1969. AFTER I GOT ABOUT 75% DONE THOUGH, I REALIZED THAT I REALLY DID WANT SOME 1970s AND 80s CONTENT IN HERE AS WELL. THAT MEANS I MUST NOW APOLOGISE TO THE TALENTED MR. DAVID PALEO WHO DID SOME TRULY GORGEOUS ILLUSTRATIONS FOR A BIG FILM NOIR ARTICLE I HAD PLANNED FOR THIS ISSUE. THAT ARTICLE WILL APPEAR IN A BIGGER, MORE COMPREHENSIVE FORM IN CINEMA SEWER #23 -- SLATED FOR A FEB. 2010 RELEASE DATE. —ROBIN BOUGIE

PAGE 1: WRITING: SINISTER SAM. ART: REBECCA DART

PAGE 2: ART: STEVE POLSTON AND LES McCLAIN

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PAGE 29, 30, 31: WRITING: SEAN DONAHUE

COVER ART: SEAN DONAHUE

BACK COVER ART: REBECCA DART + JDS

PAGE 32, 33, 34: ART: JIM

RUGO VISIT: JIMRUGG.COM

PAGE 36: ART AND WRITING:

HUGO

THANKS FOR THE
HELP, GANG!



ALL OTHER ART AND WRITING BY THE SMILING KING OF JUICY PICKLES:

☆☆☆ **ROBIN BOUGIE** ☆☆☆

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AT THIS VERY MOMENT, IN A FLOPHOUSE
ON MAIN AND HASTINGS STREET...



THIS ISSUE IS DEDICATED TO OUR MAN
ON THE INSIDE: DMIDTRUI OTIS · BIG♥



VAMP, FLAPPER, AND PRE-CODE ACTRESSES

(AN AESTHETIC PRIMER)

ARTICLE BY:

SINISTER SAM

THE WORLD OF THE SILENT AND PRE-CODE VAMP AND FLAPPER ACTRESS IS AN EXPANSIVE SHOWCASE FOR THOSE WITH AN APPRECIATION FOR GORGEOUS, CLASSY WOMEN. WHENEVER I DIVE BACK INTO MY FASCINATION FOR THE 'GENRE' AFTER, LET'S SAY, A REVISITING OF SOME EDWIGE FENECH OR FEMI BENUSSI FILMS (OR EVEN THE CINEMA OF ISABELLE HUPPERT OR SANDRINE BONAIRE) I'M AWESTRUCK BY THE SHEER MAGNIFICENCE OF THESE EARLY CINEMA IDOLS.

THE AESTHETICS OF THE ACTRESSES OF THE 1920S AND EARLY 30S ARE STAGGERINGLY UNBEATABLE. WITH THEIR MOROSE DARK EYES, THE BLACK OR PLATINUM HAIR, AND THE DARK RED LIPS WHICH MORPH INTO AN ALMOST ABSTRACT CLOWN-LIKE APPEARANCE. THIS EFFECT IS NOT UNLIKE ACTRESSES FROM 1970S JESS FRANCO FILMS, SUCH AS PAMELA STANFORD (ESP. IN *SEXY SISTERS* - WHICH IS A CULMINATION OF FEMALE DARK VS. LIGHT AESTHETIC THAT REACHES PERFECTION) AND MONICA SWINN (WHO I'VE SPOKEN OF IN A PAST ISSUE OF CINEMA SEWER).

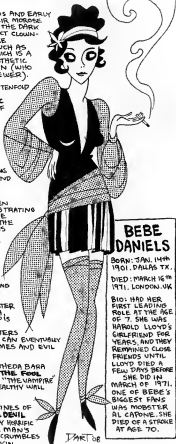
MY FASCINATION WITH THIS LOOK VISITED ME TENFOUD WHEN I FIRST WITNESSED ALAIN DELON'S BLONDE INFORMER IN JEAN PIERRE MELVILLE *UN FILM* (1972). I WENT OVER THE TOP. SHE WAS ONE OF THE MOST STUNNING WOMEN I HAD EVER SEEN, AND IT WAS AN INSTANT OBSESSION. AS *UN FILM* DEVELOPS, YOU SOON REALISE THAT THIS WOMAN IS ACTUALLY A TRANSVESTITE. THIS WAS AN EPIPHANY FOR ME. MY INTEREST IN FLAPPER/VAMP VISUALS WAS AN OBSESSION WITH THE DRAMATIC. I'D KEYED IN ON VORACIOUS AMOUNTS OF MAKE-UP THAT BLURRED THE FEMININE MYSTIQUE, CHANGING IT INTO SOMETHING STRIKING, POWERFUL, AND MADE UP OF HIGH CONTRAST FORMS.

JEAN HARLOW'S EYEBROWS (FOR EXAMPLE), WHEN PROMINENTLY PENCILLED IN ARE LITERALLY ILLUSTRATING HER FACE, PROVIDING A VEHICLE TO DRIVE THE ROMANTIC DRAMA OF THE SCENARIO RIGHT INTO THE VIEWER FULL FORCE. CONTEMPORARILY, THIS IS NOT UNLIKE THE STRIKING APPEARANCE OF NATALIE PORTMAN'S ROYAL FACE MAKE UP IN *STAR WARS EPISODE 1*. ONE HAS ONLY TO LOOK AT THE FACES OF LYA DE PUTTI, SILENT-ERA GRETA GARBO, JEAN HARLOW, BEBE DANIELS, POLA NEGRI, AND PRE-CODE MARYA LOY TO FEEL THE STUNNING EFFECTS THESE WOMEN HAD VIA THEIR PROMINENT FEATURES, HAIRCUTS AND FASHION.

WHEN FILM HISTORIANS CITE THE 'VAMP' CHARACTER AND ITS DEVELOPMENT IN EARLY SILENT CINEMA, ONE OF THE FIRST NAMES THAT ALWAYS COMES UP IS THEA BARA. THE EARLIEST EXAMPLES OF VAMP STORYLINES WERE JUST -- BASED AROUND CHARACTERS VERY SIMILAR TO A SOUL-SUCKING VAMPIRE THAT CAN EVENTUALLY TURN A MAN INTO A MESS VIA DEVASTATING SCHEMES AND EVIL BETRAYAL.

NOT EVERY 'VAMP' FILM IS ALLEGORICAL EITHER; THEA BARA PLAYS THE VAMP CHARACTER TO THE EXTREME IN *THE FOOL THERE WAS* (1915). THIS WOMAN IS EVEN DUBBED "THE VAMPIRE" AS SHE SYSTEMATICALLY SEDUCES AND RUINS A WEALTHY WALL STREET LAWYER.

READING BETWEEN THE VIOLENT, DISTURBING LINES OF GRETA GARBO'S CHARACTER IN *FLESH AND THE DEVIL* (1926) IS MUCH DIFFERENT THAN THE AESTHETICALLY HARBORING PORTRAL OF THE MAN IN *A FOOL THERE WAS*. THE MAN'S VERY BODY BEGINS TO DETERIORATE AS HIS LIFE CRUMBLES UNDER THE 'SPELL' OF BARA'S CHARACTER; THE SKIN



BEBE DANIELS

BORN: JAN. 14th
1901, DALLAS TX.

DIED: MARCH 16th
1971, LONDON, UK

BIO: HAD HER FIRST LEADING ROLE AT THE AGE OF 7. SHE WAS HAROLD LLOYD'S GIRLFRIEND FOR YEARS, AND THEY REMAINED CLOSE FRIENDS UNTIL LLOYD DIED A FEW DAYS BEFORE

SHE DID IN MARCH OF 1971. ONE OF BEBE'S BIGGEST FANS WAS MOBSTER AL CAPONE. SHE DIED OF A STROKE AT AGE 70.

PART 08

SLOWLY TURNING WHITE, THE BODY BECOMING GREATLY EMACIATED. THE NATURE OF THE FILM IS NOT UNLIKE **MARK OF THE VAMPIRE** (1935) BUT WITHOUT ANY SUPERNATURAL CONNOTATIONS -- JUST DETERIORATION VIA THE SCHEMING OF A DIABOLICAL FEMALE.

THE VAMP CHARACTER IN TUNE WITH THEMES OF PROSTITUTION IS A PERSONAL FAVOURITE OF MINE, AS IT COUPLED THE FLAPPER AND VAMP IMAGERY WITH CINEMATIC REALISM AND DESPERATION -- NOT UNLIKE THE MIXING OF GRETA GARBO IN THE GREAT CLASSIC **ROMANCE** (1930) WITH ITALIAN NEO-REALISM THAT IS BEST REPRESENTED BY SOMETHING AS DEVASTATING AS **LA TERRA TREMA** (1948).

THE FACT IS, THE ESSENCE OF THE AMERICAN FLAPPER GARNERS ITS STYLE AND ATTITUDE FROM EARLY REPRESENTATIONS OF FRENCH PROSTITUTES. THINGS LIKE 'LOVEE ROUGE' (WHICH IS AN ASTOUNDINGLY PROVOCATIVE CONCEPT FOR ITS TIME), SHORT AND BOBBED HAIRSTYLES AND STOCKING FETISH CULTURE (ROLLED DOWN TO THE KNEES OR PULLED UP) WERE ACQUIRED FROM THE MEAN STREETS OF PARIS, WHERE SEX WAS CHEAP AND MORALS WERE STRETCHED THIN.

THE GREATEST CULMINATION OF THE ABOVE QUALITIES IS INDEED THE REALIST FILM FROM G.W. PABST -- **A JOYLESS STREET** (1925). THIS NOT ONLY FEATURES GARBO IN DESPERATE AND POOR LIVING CONDITIONS, BUT ALSO FINDS HER AT HER AESTHETIC PEAK WITH PROMINENT WHITE FACE, DARK EYES, AND STRUNG OUT FEATURES WHICH VISUALLY SIGNIFY NOT AS A VAMP OR PROSTITUTE, BUT AS MAIMOURISHED AND POOR. THERE WAS A REASON PABST WAS THE GREATEST AT 'PICKING THEM', AND IT RESULTED IN NOT ONLY GARBO'S PENETRATING LOOK, BUT ALSO WITH HIS FUTURE DIRECTORIAL EFFORTS THAT FEATURED THE ONE AND ONLY LOUISE BROOKS.

★ OTHER GREAT EXAMPLES OF THIS ARE THE SULTRY AND CANTEN - DARK POLA NEGRI (WHO TRIES TO MAKE RIGHT IN **THE WOMAN HE SCORNE** FROM 1929), THE ALMOST FRENCH ACTRESS PHYSICALITY OF MAE CLARKE IN THE ORIGINAL **WATERLOO BRIDGE** (1931) AND THE AMAZING STOCKINGED PRESENCE OF CANADIAN NORMA SHEARER IN **LADY OF THE NIGHT** (1925).

MOVIE FANS AND FILM COLLECTORS GO THROUGH VARIOUS INTERESTS AND

REASONS TO FIND AND WATCH A MOVIE, WHICH OFTEN RESULT IN

POLA ILLÉRY

BORN: OCT 15th 1908
CORABIA, ROMANIA

DIED: WHAT TH-? STILL ALIVE?! WOW! WELL, AS OF NOVEMBER, 2008, ANYWAYS.

BIO: CONSIDERED BY SOME AS THE MOST UNDERATED SILENT ERA FILM STARLET. POLA'S INCREDIBLE BEAUTY LANDED HER A FEW KEY ROLES IN FRENCH FILMS. NOT MUCH IS KNOWN ABOUT THIS RECLUSIVE WOMAN.

EVELYN BRENT

BORN: OCT 20th 1899, TAMPA, FL
DIED: JUNE 14th 1975, LOS ANGELES

BIO: EVELYN WAS A CHILD OF 10 WHEN HER MOTHER DIED TRAGICALLY, LEAVING HER FATHER TO RAISE HER ALONE. A NEW YORK MODEL, BRENT MOVED TO LOS ANGELES IN 1922 AND MARRIED HARRY FOX, FOR WHOM THE FOXTRAT WAS NAMED. DIED OF A HEART ATTACK AT THE AGE OF 75.

LES
MCLANE
2008

EVELYN BRENT

MAN KNOW THE CLASSIC CLARA BOW FLAPPER VEHICLE **THE SATURDAY NIGHT KID** (1924) THAT ALSO FEATURED JEAN HARLOW (IN AN EARLY SUPPORTING ROLE), BUT THERE WAS AN ORIGINAL VERSION THAT FEATURED LOUISE BROOKS AND THE VERY UNDERAPPRATED EVELYN BRENT IN THE LEADING ROLE AS A PROTECTIVE FLAPPER SISTER. I'VE HAD A MAJOR SOFT SPOT FOR EVELYN SINCE I WATCHED THE VERY EARLY NOIR FILM **UNDERWORLD** (1927) WHERE SHE PLAYS AN AMAZING LOOKING GANGSTER MOLL NAMED 'FEATHERS' MCCOY. BRENT IS SIMPLY DARKENED FLAPPER AND FEMME FATALE INCARNATE WITH HER BLACK HAIR, LONG FACE, AND CONTRASTED PAINTED FEATURES. BRENT ALSO PLAYS A FANTASTIC TALKIE ROLE AS A LEGENDARY PROSTITUTE OF THE NORTH IN **THE SILVER HORDE** (1930). AGAIN, WATCHING ANOTHER SILENT ERA ACTRESS OPERATE UNDER EARLY TALKIE CONDITIONS WAS JUST ICING ON THE CAKE AFTER BEING VIOLENTLY SEDUCED BY HER EARLIER SILENT WORK.

BEBE DANIELS

ANOTHER FAVOURITE FACE OF THE SILENT AND PRE-CODE FILM WORLD IS NONE OTHER THAN BEBE DANIELS WITH HER ELONGATED FRENCH STYLE FACE. POPULAR BRUNETTE FLAPPER LOOK DANIELS WAS A GREAT COMEDY ACTRESS WITH HER AMAZING CLARITY IN HER FACIAL EXPRESSIONS -- EXAMPLES ROLES IN THE GREAT BEDROOM FARCE **MISS BLUEBEARD** (1925) AND HER PART IN **FEEL MY PULSE** (1928) WHICH ALSO FEATURES AN EARLY ROLE FOR WILLIAM POWELL (POWELL WENT ON TO MESS AROUND IN FRONT OF A CAMERA WITH JEAN HARLOW AND MYRNA LOY). ONE OF DANIELS' MOST INTERESTING ROLES IS AS A FEMME FATALE IN THE ORIGINAL **MALTESE FALCON** (AKA **DANGEROUS FEMALE**) FROM 1931, WHERE SHE PROMOTES A REAL CREEPY, AND INDEED 'DANGEROUS' QUALITY THAT TRANSLATES WELL FROM HER EARLIER COMEDIC FLAPPER ROLES.



AS MY TITLE IMPLIES, THIS ARTICLE IS A PRIMER, AS THE SILENT AND PRE-CODE MOVING PICTURE WORLD IS FAST AND INVOLVED. THE ABOVE NAMES ARE SOME OF MY FAVORITES THAT MAY HELP DIRECT YOU TO SOME GREAT VAMP, FEMME FATALE, AND FLAPPER FANTASIES COME TO LIFE.

NOTES:

★ ONE OF MYRNA LOY'S MOST ECOTIC ROLES IS AS THE ASIAN FEMME FATALE IN **THE MASK OF FU MANCHU** (1932) 'DRAGON LADIES' (AS THEN WERE CALLED IN PRE-CODE GENRE FILMS) WERE ALSO PORTRAYED IN OTHER FILMS BY CARMEL MYERS, EVELYN BRENT, AND THE ALSO STUNNING LUANA WALTERS TO NAME A FEW.

★ ★ SECOND ONLY TO POLA ILLERY'S SUBTLE, YET POWERFULLY SEXUAL UNDERDRESSING SCENE IN **UNDER THE ROOFS OF PARIS** (1930).

★ ★ ★ SEE ALSO STUNNING EARLY FRENCH CINEMA ACTRESSES THAT HAVE GORGEOUS ACCENTED FACIAL COUNTERPANS, SUCH AS GINETTE LECLERC, JUNE ASTOR, SUZIE PRIM, SOLA ILLERY, ORANE DEMAZIS AND NOIRA GREGOR.

JAMES
LLOYD
after
HAYS

CARMEL MYERS

BORN: APRIL 4TH 1899, SAN FRANCISCO.
DIED: NOV. 9TH 1980, LOS ANGELES

BIO: HER RABBI FATHER WAS VERY WELL CONNECTED IN CALIFORNIA'S EMERGING FILM INDUSTRY, AND INTRODUCED HIS LOVELY DAUGHTER TO FILM PIONEER D.W. GRIFFITH, WHO TOOK AN INSTANT LIKING TO CARMEL. SHE WENT ON TO SIGN CONTRACTS WITH BOTH MGM AND UNIVERSAL, SURFACED AGAIN BRIEFLY IN THE EARLY 1950S WITH A SHORT-LIVED TALK SHOW.

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STAY SLEAZY!



LITTLE ONES

STARRING: YOUR OL' PAL SKILLETDAWG

AS A STEADY CONSUMER OF PORN, I'M NOT EASILY SHOCKED, BUT WHAT I SAW ONE DAY IN AN ADULT VIDEO STORE IN PALATKA, FLORIDA, MADE ME REALIZE...



SOME THINGS TRULY CROSS THE LINE!

WHAT THE FUCK!?



THAT GUY'S GOT A FREAKIN' KID WITH HIM!



WHAT KIND OF A SICK FUCK BRINGS A CHILD TO A PORNO SHOP!?

I DON'T KNOW IF I SHOULD EVEN STICK AROUND! THAT SHIT JUST AIN'T RIGHT!



GOD! I WONDER IF IT'S HIS DAUGHTER!

"DAD" WASN'T SHY ABOUT EXPRESSING HIS OPINION!

YOU REALLY OUGHTA CARRY MORE FILMS WITH LITTLE ONES IN 'EM!



UGH!

AND THEN THE LITTLE GIRL PIPED UP, AND, IN A STRANGELY VERY ADULT VOICE, DECLARED:

YEAH! AND MAKE 'EM WITH PRETTY WOMEN AND LITTLE MEN WITH BIG DICKS!



SUDDENLY IT DAWNED ON ME...



OH SHIT! SHE'S A MIDGET!



THEY ALL HAD A LAUGH AT MY EXPRESSION AND I SIGHED WITH RELIEF—AND A BIT OF JEALOUSY!



END

VISIT SKILLETDAWG: SKILLETDAWG.LIVEJOURNAL.COM
VISIT HUGO: SERSUGG.LIVEJOURNAL.COM

HUGO '08

**Where everyone's
the victim...
He's the
only hope
they've got.**



THE EXTERMINATOR

... the man they pushed too far.

AVCO EMBASSY PICTURES Release



THE EXTERMINATOR (1980) AND EXTERMINATOR 2 (1984)

"...A SICK EXAMPLE OF THE ALMOST UNBELIEVABLE DESCENT INTO GRUESOME SAVAGERY IN AMERICAN MOVIES. IT IS ESSENTIALLY JUST A SADISTIC EXERCISE IN MORONIC VIOLENCE AND EXISTS PRIMARILY TO SHOW BURNINGS, SHOOTINGS, GOUJINGS, AND BEHEADINGS. IT IS A SMALL, UNCLEAN EXERCISE IN SHAME." -- ROGER EBERT

IF THAT REVIEW DIDN'T PIQUE CINEMA SEWER'S READERS ATTENTION FOR THIS MOVIE, NOTHING WILL.

GRIMY AND GRITTY, **THE EXTERMINATOR** HAS ALL HALLMARKS OF A GREAT GRINDHOUSE EXPERIENCE, BUT IT IS ALSO SURPRISINGLY WELL MADE. THE ARTISTRY OF ROBERT BALDWIN'S CINEMATOGRAPHY STYLISHLY CAPTURES THE FOUL SQUALOR OF NEW YORK'S SLUMS AND MEAN STREETS.

HERE, ROBERT GINTY PLAYS A COLD AND ANGRY VIETNAM VET WHO TAKES THE LAW INTO HIS OWN TRAVIS BICKLE-ISH HANDS IN A PERSONAL VENDETTA OF BLOOD AGAINST THE UNDERWORLD OF ED KOCH'S NYC. HIS **DEATH WISH**-STYLE ANUS KICKING MAKES HIM THE NEW TARGET OF NOT ONLY THE VIOLENT THUGS HE IS AFTER, BUT ALSO OF THE POLICE AND C.I.A.

IRONICALLY, THIS CRIME-HATING MADMAN LIVES FUCKING HOOKERS, AND ALSO STEALS A MOTORCYCLE AND A HELMET FROM AN INNOCENT BYSTANDER TO PURSUE A GANG WHO'D JUST ROBBED AN ELDERLY LADY. ROBBING SOMEONE TO STOP ROBBERS IS A LITTLE LOONY, NO?

AT THE TIME OF ITS RELEASE, THIS JAMES GLUCKENHAUS EFFORT WAS HAUNTED BY

**In "The
Exterminator" he
made the streets of
New York safe.**



**All has been quiet...
until now!**

**Exterminator
2**

FROM CANNON RELEASING



**IN WAR,
YOU HAVE
TO KILL TO
STAY ALIVE...
ON THE
STREETS OF
NEW YORK,
IT'S OFTEN
THE SAME.**



THE EXTERMINATOR

... the man they pushed too far.

AVCO EMBASSY PICTURES Release



CONTRIVENCY, DISTURBED, CRITICS SAVAGED THE FILM -- WITH ONE INFAMOUS VARIETY REVIEW PROCLAIMING IT AS "... GROTESQUE VIOLENCE IN A SERIES OF GLUM, DISTASTEFUL SCENES." DESPITE ALL OF THIS NEGATIVE PRESS (OR PERHAPS BECAUSE OF IT) THE MOVIE WAS AN ENORMOUS FINANCIAL SUCCESS (ESPECIALLY OVERSEAS) AND MADE THE UNKNOWN GINTY ONE OF AMERICA'S MOST BANKABLE ACTORS OVER IN EUROPE.

ALTHOUGH THE POSTER FEATURES OUR ANTI-HERO USING A FLAME-THROWER, THIS DIDN'T APPEAR UNTIL THE SEQUEL CAME ALONG 4 YEARS LATER. YEA, IN PART DUEX THE EXTERMINATOR NO LONGER DICKS AROUND -- HE WIELDS A BIG FLAME CHUCKER AND TURNS THE FIRST CROOKS HE MEETS INTO BARBECUED RIBS!! WEPE-HAW!!

WRITTEN AND DIRECTED BY MARK BUNTZMAN AND STARRING A MILIONS OVERACTING MARIO VAN PEEBLES AS A VILLAIN NAMED "X" THE FILM FEATURES MORE INSANITY, DELIRIOUSLY DERIVATIVE SYNTH MUSIC FOR A SCORE, AND GOOD OL' GINTY SPENDING HIS TIME LISTENING TO A POLICE SCANNER FOR POSSIBLE CRIMES TO STOP. ONE OF THESE CRIMES IS A BRAZEN ARMOURD TRUCK ROBBERY BY X AND HIS DYSTOPIAN MAD-MAD CREW, WHERE AMAZINGLY, THE LOOT BAGS THE GANG GETS AWAY WITH ACTUALLY HAVE BIG "\$" SYMBOLS ON THEM!! WHAT THE FUCK, MOVIE. HONESTLY?

DON'T MISS THE EXTERMINATOR AT HIS PSYCHO-VIGILANTE BEST -- WHEN HE CONVERTS A GARBAGE TRUCK INTO A KICK-ASS ASSAULT VEHICLE AND WAGES ALL-OUT WAR!!

--BOUSIE

TEEN AGE THUNDER



The Juvenile Delinquent cinema of the 1950s and 60s

WHEN I WAS A KID, I THOUGHT ADULTS HAD ALL THE ANSWERS. I RARELY ACTED OUT OR MISBEHAVED, BECAUSE THAT WOULD USUALLY DRAW THE ADULTS' IRRE AND DISAPPOINTMENT. I WAS SURE THAT KIDS WERE INHERENTLY STUPID, IMMATURE, AND IF MY FRIENDS AND I COULD BEHAVE UNDER THE TERMS THE ADULT WORLD DICTATED, WE WOULD BE BETTER OFF.

IMAGINE MY HORROR WHEN I REALIZED THAT IT ISN'T JUST KIDS THAT ARE FUCKING IDIOTS, BUT HUMAN BEINGS IN GENERAL.

WHILE NOT PARTICULARLY WELL REMEMBERED OR RESPECTED, J.D. (JUVENILE DELINQUENT) FILMS NOT ONLY CAPTURED THE TEEN CULTURE OF THEIR ERA ON THE BIG SCREEN, BUT INFLUENCED IT AS WELL. MOVIES WERE THE MOST INFLUENTIAL FORM OF MEDIA ON THE YOUTH OF 1950s AMERICA, LETTING KIDS KNOW WHAT THE REST OF THEIR PEERS WERE DOING. THINKING, WEARING, LISTENING TO, AND SAYING -- AND AS THEY ALWAYS HAVE BEEN, TEENS WERE HAPPY TO BE TOLD WHAT WAS COOL.

THEY LOOK
QUITE HUMAN
DON'T THEY?



But... They call them

**"THE
YOUNG
ANIMALS"**

THESE MOVIES WERE DESIGNED TO CAPTURE, NOT ONLY THE TEEN MOVIEGOING DOLLAR, BUT TO DRAW IN BOTH LEERING AND LEESELY ADULTS AS WELL. THE OLDER GENERATION WAS MORTIFIED AT WHAT "THOSE KIDS" WERE GETTING UP TO, AND THAT ATTITUDE WAS BOTH INFLUENCED AND CEMENTED BY THESE EXPLOITATION MOVIES THAT WERE DESIGNED TO PREY ON THEIR WORST FEARS ABOUT TEENS.

ROCK N' ROLL, JAMES DEAN, AND ELVIS HAD SUDDENLY BROUGHT THE TEENAGE POPULACE TO THE CENTRE OF ATTENTION, AND NEWSPAPERS ACROSS THE NATION IN 1955 WERE FILLED WITH REPORTS OF WIDESPREAD JUVENILE DELINQUENCY, IN REALITY THERE WASN'T ANY MORE OR LESS CRIMES COMMITTED BY TEENAGERS THAN BEFORE OR AFTER, BUT THE NUMEROUS MAGAZINE ARTICLES, PAPERBACK NOVELS, RADIO AND TV SHOWS (AND EVEN A SENATE COMMITTEE FOCUSED ON THE PROBLEM) MADE EVERYONE CONVINCED THAT TEENS WERE JUST RUNNING WILD IN THE STREETS AND NO ONE WAS SAFE. FOR THE FIRST TIME EVER, TEENS WERE SEEN AS A POWERFUL FORCE UNTO THEMSELVES.

THEY WERE HAVING SEX, GETTING PREGNANT, JOINING GANGS, DRINKING AND DOING DRUGS, MENACING RESPECTABLE

CITIZENS, RACING THEIR HOT RODS, RUNNING AWAY FROM HOME, DANKING LEWDLY TO THEIR ROCK MUSIC, SPOUTING OFF CONVULSING BEATNIK, SURFER AND GRASSHEAD SLANG, AND JUST OTHERWISE MAKING AMERICA FREAKED OUT! TEENAGERS WERE NOW PERCEIVED AS AN EPIDEMIC, AND BY MID 1956 A COMPANY CALLED AMERICAN INTERNATIONAL PICTURES HAD RELEASED **GIRLS IN PRISON**, **HOT ROD GIRL**, **SHAKE RATTLE AND ROCK**, AND **RUNAWAY DAUGHTERS** TO CASH IN.

THE FACT THAT HORROR AND SCI-FI PICTURES WERE ALL THE RAGE AND WERE DRAWING IN YOUTHFUL AUDIENCES IN THE EARLY TO MID 1950s WAS NOT LOST ON SAMUEL Z. ARKOFF AND JAMES NICHOLSON

THE STORY OF
A TEEN-AGE
FIRE-BOMB!

Look out!
She's set to
explode!

**"the
green-eyed
blonde"**

She goes too far through a barbed wire fence!



GIRLS ON A FEMINIST
Society, who, anything
you want you're
fighting for a guy!

THE STORY OF TODAY'S "GET LOST" GENERATION!



Crowding a lifetime of
"kicks" into one night
—every night!

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NO TIME TO BE YOUNG

starring

ROBERT VAUGHN

with ROGER SMITH • TOM PITTMAN • GORDY GREEN
MERRY ANDERS • KATHY MOLAN • SARAH SELBY

Screen Play by JOHN MURFATLAND and SAMUEL BAYES
Story by JOHN MURFATLAND • Produced by WALLACE MACDONALD
Directed by DAVID BICK

CAME FROM A.I.P. OR ONE OF THE OTHER FEISTY GRINDHOUSE INDEPENDENTS, BUT RATHER HOLLYWOOD -- IN THE FORM OF A HUGE POPULAR MOVIE CALLED **THE BLACKBOARD JUNGLE**. MGM HIRED RICHARD BROOKS TO ADAPT THE BEST SELLING PULP NOVEL BY EVAN HUNTER, AND HIS MOVIE PAVED THE DRASTIC FOR MANY OF THE SAVAGE AND EXPLOSIVE PLOT LINES AND CHARACTERS TO COME. THE NEW YORK TIMES CALLED IT "NIGHTMAREISH AND BLOODCURDLING" AND A "FULL-THROTTLED ALL-OUT TESTIMONIAL TO THE LURID HEADLINES REPORTING ACTS OF TERRORISM AND VIOLENCE BY UNCONTROLLED URBAN YOUTHS". THIS MOVIE WAS NOT ONLY IMPORTANT FOR JUMP-STARTING THE J.D. BOOM, BUT IT'S ALSO DIRECTLY TIED TO THE HISTORY OF ROCK MUSIC -- KICKING OFF THE CRAZE BY FEATURING BILL HALEY'S "ROCK AROUND THE CLOCK" AND SENDING IT TO THE TOP OF THE CHARTS.

THE BUTTERY BOX OFFICE OF **THE BLACKBOARD JUNGLE** AND NUMEROUS A.I.P. FILMS WOULD NOT GO UNNOTICED BY OTHER FILM PRODUCTION COMPANIES. SAM KATZMAN RAN A COMPANY CALLED CLOVER PRODUCTIONS AND WAS NICKNAMED "THE TOPICALITY" BY HIS PEERS FOR HIS ABILITY TO CINEMATICALY CASH IN ON A FAD FASTER THAN ANYONE. BEFORE A.I.P. EVEN HAD A CHANCE TO COUNT THEIR RECEIPTS, SAMMY WAS ON THE LOT WITH **TEENAGE CRIME WAVE** (1955) -- THE SPICY STORY OF A DELINQUENT GIRL WHO INVOLVES AN INNOCENT PAL IN AN ARMED ROBBERY, FOLLOWED BY A JAILBREAK AND A HOSTAGE TAKING. KATZMAN WOULD FIND PLENTY OF SUCCESS IN THE GENRE WITH **LIFE BEGINS AT 17** (1956), **DON'T KNOCK THE ROCK** (1956), **HOT RODS TO HELL** (1967) AND MANY OTHERS. HE'S ALSO OFFICIALLY CREDITED WITH COINING UP WITH THE TERM "BEATNIK".

YET ANOTHER WHITE MIDDLE-AGED JEWISH MAESTRO OF EXPLOITATION, ALBERT ZUCKSMITH ALSO DID VERY WELL BY VIOLENT, SEXUAL, TEEN-THEMED ENTERTAINMENT. HE WAS SMART ENOUGH TO PUT TEEN HEART THROB MAMIE VAN DOREN UNDER EXCLUSIVE CONTRACT AND CAST HER IN **RUNNING WILD** (1955), **UNTAMED YOUTH** (1957), **HIGH SCHOOL CONFIDENTIAL** (1958), **THE BEAT GENERATION** (1959), AND **GIRLS TOWN** (1959). THANKS TO ZUCKSMITH'S SAVVY CASTING, TEENAGE BOYS EVERYWHERE BLEW LOADS CONTINUOUSLY IN VAN DOREN'S HONOR.

BLISSING OUT OF THE LABOURS OF THAT GROUP OF MEN, J.D. MOVIES SPANG FORTH IN DRIVE-INS AND THEATRES ACROSS AMERICA OVER THE NEXT 15 YEARS. HERE ARE SOME NOTABLE EXAMPLES OF THE GENRE:

THE CHOPPERS (1961)

AGING OF DELINQUENTS LED BY THE UNINTENTIONALLY VILARIOUS ARCH HALL JR. (CAST BY HIS FILM PRODUCER DAD) TERRAISE A RURAL COMMUNITY BY STEALING CARS AND

WHO RAN A.I.P. THEY SPECIALIZED IN LOW BUDGET DOUBLE BILLS THAT THEY WOULD RENT TO THEATRE OWNERS FOR LESS THAN ONE WOULD HAVE TO PAY FOR A SINGLE HOLLYWOOD FEATURE. WITH THEIR LURID, ELABORATE, AND SENSATIONAL ADVERTISING CAMPAIGNS, A.I.P. GAINED A REPUTATION FOR TAKING CHANCES, FOLLOWING HUMORES, AND BREAKING NEW GROUND IN EXPLOITATION FILM DISTRIBUTION. OVER THE NEXT THREE YEARS A.I.P.'S J.D. OUTPUT BECAME ITS BREAD AND BUTTER, MAKING MOUNDS OF \$\$\$ WITH J.D. DOUBLE BILLS AS THEATRES STAYED PAKED BY THE END OF 1959. THEY'D RELEASED 12 SUCH DOUBLE BILL PACKAGES AND WERE LUNGING ALL THE WAY TO THE BANK.

INTERESTINGLY, THE FIRST 1950'S J.D. MOVIE DIDN'T



starring
WILLIAM CAMPBELL • MAMIE VAN DOREN
KEENAN WYNN • KATHLEEN CASE

with JIM HANCOCK • JOHN LEECH • CHUCK BARBARO • WALTER GAY

Directed by ALBERT ZUCKSMITH • Screenplay by LEO TROTTEN
Produced by ALBERT ZUCK • A PANDA PICTURES PRESENTS





STRIPPING THEM FOR PARTS -- THEN SELLING THOSE PARTS TO A JUNKYARD OWNER WHO CHEWS A BIG STOGIE AND ACTS AS THEIR KINGLEADER. WOULD YOU BELIEVE THAT A LIFE OF STEALING PARTS OF CARS CAN LEAD TO A VIOLENT DEATH?! AND WHO'S TO BLAME? DUH. THE PARENTS. AS HE DOES IN EVERY ONE OF HIS TEEN-THemed GOS MOVIES, ARCH DOES A MUSIC NUMBER -- THIS TIME CROONING "MONKEYS IN MY HATBAND, I CAN DO A HANDSTAND." FUCKING. POETIC. GENIUS. AS ONE IMDB'ER HILARIOUSLY COMMENTED:

"YOU'LL PLAY 'MONKEYS IN MY HATBAND' AGAIN AND AGAIN WITH YOUR JAW DROPPED, WISHING THAT YOUR DAD HAD PUT YOU IN A MOVIE WHEN YOU WERE 16 AND LET YOU PLAY THAT ABSOLUTELY DUMBASS SONG YOU MADE UP ON THE CRAPPY \$39 GUITAR YOU GOT ON YOUR 15TH BIRTHDAY AND DROVE EVERYBODY CRAZY WITH."

THE DELINQUENTS (1957)

ROBERT ALTMAN'S FIRST FILM IS ABOUT A RAPSCALLION WHO GETS INVOLVED WITH A GANG AND THEN GETS HIS 16 YEAR OLD GIRLFRIEND HOOKED ON DRUGS. SHOT IN AN ARTY STYLE, THE MOVIE IS AN OBVIOUS INDICATOR OF ALTMAN'S TALENT. FILMED ON LOCATION IN KANSAS CITY USING MANY LOCALS AS EXTRAS (INCLUDING REAL POLICEMEN) THE FILM WAS MADE FOR \$3 THOUSAND AND THEN SOLD FOR TWICE THAT TO WARNER BROS., WHO HYPED IT AS "THE SCREEN'S MOST SHOCKING EXPOSE OF THE BABYFACES WHO HAVE JUST TAKEN THEIR FIRST STUMBLING STEP DOWN SIN STREET USA!" ALFRED HITCHCOCK WAS SO TAKEN WITH ALTMAN'S WORK THAT HE HIRED HIM TO DIRECT EPISODES OF HIS "ALFRED HITCHCOCK PRESENTS" TV SHOW, THEREBY GIVING THE DIRECTOR THE BREAK HE NEEDED TO BIRTH AN ILLUSTRIOUS CAREER IN WHICH HE'D DIRECT **MASH** (1970), **NASHVILLE** (1975), AND **MOTHERFUCKING POPEYE** (1980).

Employ a good-looking teenage girl and a good-looking teenage boy to carry signs such as those illustrated through the busy intersections of your town. They could start from your theatre each day, make their rounds and return to your theatre where they should walk in opposite directions such as pickpockets do. It is important to note that both these teenagers should be dressed very conservatively and in good taste.

LOCALS AS EXTRAS (INCLUDING REAL POLICEMEN) THE FILM WAS MADE FOR \$3 THOUSAND AND THEN SOLD FOR TWICE THAT TO WARNER BROS., WHO HYPED IT AS "THE SCREEN'S MOST SHOCKING EXPOSE OF THE BABYFACES WHO HAVE JUST TAKEN THEIR FIRST STUMBLING STEP DOWN SIN STREET USA!" ALFRED HITCHCOCK WAS SO TAKEN WITH ALTMAN'S WORK THAT HE HIRED HIM TO DIRECT EPISODES OF HIS "ALFRED HITCHCOCK PRESENTS" TV SHOW, THEREBY GIVING THE DIRECTOR THE BREAK HE NEEDED TO BIRTH AN ILLUSTRIOUS CAREER IN WHICH HE'D DIRECT **MASH** (1970), **NASHVILLE** (1975), AND **MOTHERFUCKING POPEYE** (1980).

THE GIRL IN LOVERS

LANE (1959) SEE MY REVIEW IN C.S NUMBER #13.

GIRLS ON THE LOOSE (1958)

A FAST-PACED LIL' BLACK N' WHITE SLEAZE-BALL ABOUT FEMALE GANGS.

ROBBERY, MURDER, AND RUNAWAYS. WE CAN THANK OUR STARS N' GARTERS IT WAS PAIRED UP WITH A SCORE BY HENRY MANCINI AND A BEAUTIFULLY ILLUSTRATED ADVERTISING CAMPAIGN THAT PROMISED DAMES WHO WERE: "TRIGGER TOUGH AND READY FOR ANYTHING!" BECAUSE BOTH WERE VERY MUCH IN THE FILM'S FAVOR. PRODUCED AND DIRECTED BY THE SAME TEAM WHO BROUGHT US **LIVE FAST DIE YOUNG** THAT SAME YEAR, AND FEATURING THE IMMORTAL DIALOGUE: "I'LL RUN THESE SCISSORS RIGHT THROUGH YOU, YOU THICK UGLY SLOB!". FUCKING CHOICE.

HOT ROD GANG (1958)

SADLY, THE UPPITY TAGLINE OF "CRAB KIDS LIVING TO A ROCK N' ROLL BEAT" IS NEVER REALIZED IN THIS DRAB AND BORING ENTRY INTO THE TEEN SEX N' VIOLENCE GENRE. INSTEAD WE GET AN AWFULLY DULL MAIN CHARACTER



— A UNIVERSAL INTERNATIONAL RELEASE —

Starring **MARA CORDAY** **LITA MILAN**
BARBARA BOSTOCK also starring **MARK RICHMAN**

Directed by PAUL HENREID • Screenplay by ALAN FRIEDMAN, DOROTHY RAISON and ALLEN RIVKIN

**CRAZY
KIDS...
LIVING
TO A
WILD
ROCK'N
ROLL
BEAT!**

AND OVERPOWERING SUBPLOTS ABOUT BORING OL' PARENTS AND GRAND-PARENTS. IT'S SURE THIS HAS EVERYTHING TO DO WITH THE FACT THAT DIRECTOR LEW LANDERS WAS A GERIATRIC HIMSELF -- WORKING ON HIS SECOND TO LAST MOVIE IN A CAREER THAT BEGAN IN 1935. THE ONLY REAL SAVING GRACE HERE IS A DECENT DOSE OF HIP LINGO AND ROCK MUSIC PERFORMANCES BY THE KING OF COOL GENE VINCENT.

HOT RODS TO HELL (1967)

THIS IS ONE OF THOSE AMAZING B-MOVIES THAT IS TWICE AS FUN AND INCREDIBLE WHEN YOU WATCH IT WITH A GROUP OF FRIENDS! TRAVELLING SALESMAN T. PHILLIPS PACKS UP HIS PICTURE-PERFECT FAMILY AND MOVES THEM ACROSS THE COUNTRY TO CALIFORNIA. AS THEY MAKE THEIR WAY THROUGH THE DESERT, THEY GET BUZZED N' WARRASSED BY SOME YOUNG LAUGHING JACKLES IN A SWEET CONVERTIBLE VETTE, OF ALL THE NERVE! WHO ARE THESE HIGHWAY HOOLIGANS IN HUSH PUPPIES? WHY, THEY'RE ROTTEN TEENAGERS DUKE, ERNIE, AND GLORIA (THE DISHY MISS MIMSY FARMER!) AND THEY'RE DRIVING THEIR HOT RODS TO HELL!! BEFORE YA KNOW IT VARIOUS VICIOUS TEENS IN TRICKED-OUT RODS ARE ON THE SCENE, AND EVERY ONE O' THEM IS THRILL-CRAZY FOR KOOKY KICKS! THESE REBELS LACKING CAUSES "HAVE NO PLACE TO GO AND WANT TO GET THERE AT 150 MILES PER HOUR!" I'M TALKIN' REAL GONE, STRINGBEAN! THIS UNDENIABLY ENJOYABLE WAD OF DRIVE-IN TRASH LOOKS DATED AND CAMPY EVEN BY 1967'S STANDARDS, AND IS OUT ON DVD IN NORTH AMERICA IN A DVD BOXSET CALLED "CULT CAMP CLASSICS 3: TERRORISED TRAVELLERS."

KITTEN WITH A WHIP (1964)

HOW MUCH DO I LOVE THIS MOVIE? OH, A LOT. THIS SURPRISINGLY ECCENTRIC J.D. MASTERPIECE FEATURES SAUCY SEX KITTEN ANN-MARGARET AND JOHN FORSYTHE AS A SUAVE POLITICIAN WHOSE HOME IS "BORROWED" THREE BEARS' STYLE BY A RUNAWAY CUTIE (ANN) HE FINDS IN HIS BED DRESSED IN NUTTIN' BUT A LITTLE NIGHT GOWN. THIS AIN'T YOUR ORDINARY SAILORAIT COOZE, SENATOR... SHE'S ON THE RUN FROM THE GOP WITH CHARGES OF ARSON AND ASSAULT SADDLED ON HER AND SOON SHE'S THREATENIN' FORGETHIE WITH TRUMPED-UP RATE CHARGES. A COUPLE OF BEATNIK HOODS JOIN THE PARTY AS WELL, BUT ANN SOON DUMPS THOSE PONTIFICATING CLOWNS AND TAKES THE OLD MAN ON A MEXICAN JOY RIDE! THIS ONE COMES COMPLETE

LOVELY MISS PATTY MCCORMACK STARRED IN MANY OF THE ERAS MOST ENTERTAINING J.D. RELEASES

HOT ROD GANG

AN AMERICAN INTERNATIONAL PICTURE

WITH A SOLID STORY, CRISP BLACK AND WHITE CAMERAWORK, GROOVY CHATTER AND A NO-COMPROMISE FINALE. ALSO AVAILABLE AS A MISTAK EPISODE THAT IS VERY ENJOYABLE IF YOU'RE AWESOME ENOUGH TO ENJOY THAT SHOW.

MINI-SKIRT MOB (1968)

PRODUCED DURING THE LATTER YEARS OF THE J.D. CRAZE AND NEVER BEFORE AVAILABLE ON ANY HOME FORMAT BEGINS THE MGM DVD HIT THE STREETS A FEW YEARS BACK, MINI-SKIRT MOB IS ONE OF MY FAVORITE DRIVE-IN MOVIES OF THE 60S. THE SHIT HITS THE FAN WHEN SUPER-BITCH TEENAGE GANG LEADER DIANE MCBAIN TURNS A NEWLYWEDS WEDDING PARTY INTO PURE HAVOC. A COUPLE OF THE BIKERS ARE KILLED VIA A VIOLENT ROAD CHASE/ACCIDENT AS THE TERRORISED COUPLE TRY TO ESCAPE, SO THE GANG BEGINS BLOODY REVENGE AND HORRIFIC VIOLENCE IN THE DESERT. MINI-SKIRT MOB DELIVERS THE EXPLOITIVE GOODS AND HAS A CHEERFULLY DATED SCORE BY THE GREAT LES BAXTER. IF YOU'RE CRAVING HOT SIXTIES CHICKS IN MINI-SKIRTS, GO-GO BOOTS, AND HUGS TEASED HAIR, LOOK NO FURTHER.

ROCK ALL NIGHT (1957)

"TWO KILLERS WITH A GRUDGE AGAINST THE WORLD WITH A THRILLING MUSICAL BACKGROUND -- SOME HAVE TO DANCE, SOME HAVE TO KILL..." A YOUNG DICK MILLER IS GREAT AS A SHORT FUSY TEEN WHO STANDS UP TO TWO KILLERS (NAMED "ZIGGER" AND "JOEY") WHO HOLD PATRONS OF A JUKE JOINT HOSTAGE. YOU ALSO GET MUSIC NUMBERS FROM THE PLATTERS, THE BLOCKBUSTERS, AND ZOLA TITMUR. AFTER RUSSELL JOHNSON WAS TYPECAST AS "THE PROFESSOR"



The motorcycle gangs take a back seat when these young animals clear the road for excitement!

HOT RODS TO HELL

DANA ANDREWS JEANNE CRAIN

MINGY SARVER LAURIE MUCK PAUL BERTZ GENE KIRKWOOD AND MICKY MOONEY JR. PRESENT

FROM GILLIGAN'S ISLAND, YOU KNOW IT JUST BROKE HIS HEART THAT HE NEVER GOT TO PLAY THUGS LIKE "JIGGER" EVER AGAIN. DESPITE MILLER AND THE PROFESSOR IT'S STILL A MEDIOCRE MOVIE THAT ROGER CORMAN FARTED OUT IN FIVE DAYS ON JUST ONE SET. PASS.

THE SADIST (1963)

I'M GONNA KEEP THIS REAL SHORT AND NOT SAY ANYTHING ABOUT THIS ONE. JUST GET IT. JUST FUCKING GET IT. PUT THIS DOWN AND GO DO WHAT YOU GOTTA DO TO FIND THE SADIST, BECAUSE THIS IS MY PICK FOR MOST ENTERTAINING AND BEST MADE J.D. MOVIE OF ALL TIME. IF POSSIBLE TRACK DOWN THE LONG OUT OF PRINT "ALL DAY ENTERTAINMENT" DVD VERSION, AS THE TRANSFER IS BETTER THAN NEWER AND MORE EXPENSIVE RELEASES. IT ALSO HAS A GOOD AUDIO COMMENTARY BY OSCAR-WINNING CINEMATOGRAPHER VILMOS ZSIGMOND.

THE SHAME OF PATTY SMITH (1962)

ONE MIGHT THINK SWEETIES PATTY AND ALAN HAVE A RUN-IN WITH A TRIO OF HOOLIGANS WHO RAM INTO ALAN'S CAR. THESE RUFIANS DON'T LIKE THE MANNER IN WHICH ALAN SPEAKS TO THEM IN RESPONSE TO THEIR VEHICULAR IDIOCY, SO THEY FOLLOW THE COUPLE TO LOVERS LANE, GET THE JUMP ON THEM, GANG-BANG POOR PATTY, AND FORCE ALAN TO WATCH. NEITHER OF THESE VICTIMS GO ON A BLOOD-SOAKED SPREE OF VENGEANCE AS THEY WOULD HAVE HAD THE FILM BEEN MADE 10 YEARS LATER. NO, INSTEAD ALAN CALMLY DRIVES PATTY (WHO IS TOO EMBARRASSED TO GO TO THE POLICE) HOME. SHE ALSO HAS THE GALL TO GET PREGNANT WITH RAPIST-BABY, AND THEN SEEKS OUT AN ABORTION. WITH SMARMY BACK-ALLEY ABORTIONISTS, MORALITY-SLINGING, ANY YES--SHAME, THE SHAME OF PATTY SMITH IS ONE BLEAK MO-FUCKIN' MOVIE AND PROBABLY THE ONLY PRO-ABORTION ROADSHOW EXPLOITATION GUT-CHURNER OF ITS ERA.

SO YOUNG, SO BAD (1950)

HERE'S AN EARLY WOMEN-IN-PRISON J.D. MOVIE I DIDN'T GET TO REVIEW FOR THE WIP ISSUE OF CINEMA SENSER (#18) AND STILL HAVEN'T BEEN LUCKY ENOUGH TO FIND -- TO MY IRRITABLE CHAGRIN, TROUBLED YOUNG LADIES SERVE TIME IN A REFORM SCHOOL RUN BY A MILITANT TYRANT WHO WILL GO TO ANY LENGTHS TO KEEP THE GIRLS IN LINE. I'VE READ REVIEWS THAT DOCUMENT "SLAVE-DRIVING," "UNIMAGINABLE PUNISHMENTS," AND "BRUTALITY" -- BUT KEEP IN MIND THAT SO YOUNG, SO BAD WAS MADE IN '45, SO DON'T EXPECT ANYTHING TOO CRAZY. THE THREE FOKY FIRST-TIME ACTRESSES WHO ARE THE FOCUS OF THE FILM (ANNE FRANCIS, RITA MORENO, ANNE JACKSON) WOULD ALL GO ON TO HAVE VERY SUBSTANTIAL CAREERS.

T-BIRD GANG (1959)

I DUNNO, THIS DIDN'T DO A LOT FOR ME. MAYBE I WASN'T IN THE MOOD OR SOMETHING. BECAUSE A LOT OF THE OTHER REVIEWS I'VE FOUND FOR THIS ARE PRETTY FAVORABLE.

ANYONE LOOKING FOR A RECKLESS-TEENS-N-CHICKS-ON-A-DRAGSTRIP THRILLER WILL BE SADELY DISAPPOINTED. WHAT YOU GET INSTEAD IS A LOW-RENT, BORING-ASS GANGSTER DRAMA BY ROGER CORMAN. THANKS BUT NO THANKS, ROGER.



Treat them rough!



IT'S THE ONLY THING THEY UNDERSTAND!

"SO YOUNG, SO BAD"

Starring **PAUL HENREID**
with CATHERINE McLEOD - GRACE COPPIN
CECIL GLOVELLY and introducing RITA FRANCIS

TEENAGE BAD GIRL (1956)

JUVENILE DELINQUENCY -- BRITISH STYLE! ORIGINALLY RELEASED IN THE UK WITH THE FAR MORE TEPID TITLE "MY TEENAGE DAUGHTER", THIS WAS THE ONLY SCREENWRITING CREDIT OF MISS FELICITY DOUGLAS, A BRITISH PULP TRASH NOVEL AUTHOR OF THE ERA WHO DIED IN 1992. SYLVIA SIMS PLAYS 17-YEAR-OLD JANET WHO DROPS OUT OF BUSINESS SCHOOL TO SPEND ALL OF HER TIME WITH A TEDDY BOY NAMED TONY WHO TAKES HER TO A DANCE HALL WHERE SHE LEARNS HOW TO DANCE 'JIVE'. ONCE A TEENAGE GIRL LEARNS TO DANCE 'JIVE', THAT IS IT, PEOPLE. HER SOUL IS BEYOND ALL REDEMPTION. FIRST IT'S JIVE DANCING, THEN IT'S GETTING FISTED BY YOUR PIMP IN A BACK ALLEY. BEING FAR TOO FAME AND HEAVY HANDED MAKES THIS NOT ALL THAT WORTHY OF BEING ACTIVELY HUNTED DOWN, BUT IF YOU SEE IT FOR CHEAPO, GIVE IT A WHIRL.



TEEN-AGERS ZOOM TO SUPERSIZE AND TERRORIZE A TOWN!

See...*The Wildest, Weirdest "Party-Rumble" Of 'Em All!*



Based on "The Food of the Gods" by H.G. WELLS

STORY BY KIRK CRAWFORD-HOWARD
SCREENPLAY BY BEAU BRUMMELS-CANNON-CLIFFORD
DIRECTED BY BERT I. GORDON - ALAN CALLENDER
Produced by BERT I. GORDON
An Embassy Pictures Release - COLOR



VILLAGE OF THE GIANTS (1965)

OH BERT I. GORDON, YOU BILLY SON OF A BITCH. VILLAGE OF THE GIANTS REVOLVES MOSTLY AROUND A CHEMICAL SUBSTANCE CALLED "GOO" THAT A GANG OF REBELLIOUS YOUNGSTERS GET THEIR HANDS ON AND TOTALLY MISUSE. "GOO" CAUSES GIANT GROWTH IN LIVING THINGS, AND OL' BERT MADE IT FROM ANGEL FOOD CAKE COLOURED WITH PINK DYE. THE CAT IN THE FILM WHO GETS MADE INTO A GIANT KITTY WAS NAMED ORANGEY, AND ODDLY ENOUGH, THIS WAS THE SECOND TIME HE GOT TO PLAY THE ROLL OF A FELINE WHO DWARFS HUMANS -- THE FIRST BEING IN *THE INCREDIBLE SHRINKING MAN* (1957). HE WAS ALSO THE CAT IN *BREAKFAST AT TIFFANY'S* (1961). I WOULD TOTALLY LIKE TO SNUGGLE ORANGEY. I BET HE WAS TOTALLY A LITTLE CUDDLE DEMON. KITTIES ARE PRETTY MUCH THE BEST. YOU KNOW, WITH THE PAWS, N' THE WISKERS....

OH.. '60s POP MUSIC HEADS WILL BE INTERESTED TO NOTE THAT THERE ARE NIFTY MUSIC NUMBERS IN THIS BY THE "BEAU BRUMMELS" AND "FREDDY CANNON". THE CARDIGAN SWEATER FREDDY WEARS IS FUGGIN' RAD. THE MOVIE'S INSTRUMENTAL THEME SONG BY COMPOSER AND ADAPTINGER JACK NITZSCHE REAPPEARED AS THE MAIN THEME TO QUENTIN TARANTINO'S *DEATH PROOF* IN 2007. IF ORANGEY, NITZSCHE, FREDDY'S CARDIGAN, AND PINK ANGEL FOOD CAKE APEIN' ENOUGH TO GET YOU TO ENJOY THIS A TAY, THEN WE REALLY NEED A TRAX.

THE VIOLATORS (1957)

SADLY, IT'S ANOTHER ONE THAT I HAVE NOT BEEN LUCKY ENOUGH TO BE ABLE TO FIND. FROM WHAT I CAN TELL, IT'S ABOUT A PAROLE OFFICER OBSESSED WITH TRYING TO STOP TEENAGE DELINQUENCY, AND WHO ENDS UP NEGLECTING HIS OWN DAUGHTER IN THE PROCESS. OF COURSE, SHE HOOKS UP WITH A YOUNG TOUGH WHO TRIES TO SWINDLE A COOL \$500 OUT O' THE OLD MAN. ONE DAY IT WILL BE MINE AND I WILL BE ABLE TO GLEEFULLY CACKLE "ONCE AGAIN YOU SEE THAT THERE IS NOTHING YOU CAN POSSESS THAT I CANNOT TAKE AWAY!" -- AS I AM WONT TO DO.

THE VIOLENT YEARS (1956)

THE VIOLENT YEARS ISN'T JUST A J.D. MOVIE, IT'S A J.D. MOVIE SCRIPTED BY ED WOOD. IT COMES COMPLETE WITH ALL THE CLASSIC ED WOOD TOUCHES -- LOTS OF AMUSINGLY CLUNKY SPEECHIFYING, VOOKEY CONCEPTS, AND SOME VERY SNEAKY HINTS OF GENDER-BENDING. A GANG OF BAD GIRLS DRESS UP LIKE MEN, CALL EACH OTHER BY MASCULINE NAMES, AND CARRY OUT A SERIES OF PIRING AND VIOLENT ARMED ROBBERIES. MOST ENTERTAINING HOWEVER, IS WHEN THEY TERRORISE A COUPLE OF INNOCENT YOUNG KIDS MAKIN' OUT IN LOVERS' LANE. THE CHICK IS FORCED TO GET PICTorialLY UN-DRESSED AND TIED UP, THEN HER BOYFRIEND IS MARCHED OFF INTO

TEEN-AGERS ON PAROLE!

too young to know better...
too hard to care!

THE VIOLATORS



**THERE'S NOTHING
THEY WON'T DO
...NOTHING THEY
WON'T DARE**

...and
they've
made
your
streets
a jungle!



**THE
YOUNG
ANIMALS**
Color
Suggested for Mature Audiences
Tom NARDINI Patty McCormACK
David MACKLIN Joana FRANK

AND INTRODUCING
"THE AMERICAN REVOLUTION"
PRODUCED AND
DIRECTED BY
MAURY GORDON
MAURY OXTER
WHITE
AMERICAN INTERNATIONAL
© 1968 American International Pictures

"I'M ALL HUNG UP IN MY OWN HASSLES, BABY!" I'M ALSO VERY FOND OF THE SCENE WHERE
PATTY MCCORMACK CRIES AND YELLS WHILE HE MORN SLAPS HER FACE RAW. "WE WERE HAVING
SEX, MORN! (SLAP) SEX! (SLAP) SEX! (SLAP) SEX! (SLAP)" A GREAT LITTLE MOVIE.

THE WOODS WHERE THEY FORCEIBLY UNDRRESS HIS ASS AND SEX
HIM UP! WORTH A WATCH.

THE YOUNG ANIMALS (1968)

IT'S MONKEYS VS. BEARERS IN AN ALL-OUT HORMONAL RACE WAR
WHEN A SMALL ARIZONA TOWN IS PLAGUED BY VIOLENCE
BETWEEN ANGLO AND MEXICAN-AMERICAN YOUTHS. TOM NARDINI
PLAYS THE IDEALISTIC NEW KID IN SCHOOL WHO TRIES TO GET THE
RIVAL FRACTIONS TO PUT ASIDE HATRED AND BE GOOD, AND
ADORABLE PATTY "BAD SEED" MCCORMACK AND JOANNA FRANK
ARE THE TERNYBOPPER HOTTIES WHO BECOME VICTIMS OF THE
GANG CLASHES. BLOODY BEATINGS, A RAPE, A GANG FIGHT IN AN
AIRPLANE JUNKYARD, AND STEAMY TALK MAKES FOR AN
ENERGETIC A.P. CLASSIC MOSTLY SHOT AT A TUCSON HIGH
SCHOOL WHERE EXTRAS WERE PAID WITH A LOTTERY TICKET.
THE LUCKY WINNER TOOK HOME A SPORTS CAR. AKA BORN WILD.

TEENAGE PASSIONS RUN RIOT!



THE YOUNG GO WILD (1959)

A J.D. SUPER-PARTY ABOUT A GERMAN TEEN WHO CLIMBS A
FENCE TO RESCUE AN ABUSED COAL-YARD DOG. OF COURSE, THE
YOUTH IS CAUGHT AND ACCUSED OF STEALING, EXPELLED FROM
SCHOOL, BECOMES INVOLVED WITH REAL CRIMINALS, FALLS IN LOVE,
GETS ACCUSED OF A MURDER HE DIDN'T COMMIT, IS SENT TO JAIL,
AND CONVINCES A PRISON DOCTOR TO HUNT DOWN THE REAL KILLER.
MAYBE THEY SHOULD HAVE TITLED IT: "THE YOUNG ARE WRONGFULLY
ACCUSED" INSTEAD.



THE YOUNG RUNAWAYS (1968)

THREE RUNAWAY'S STORIES ARE TOLD INDEPENDENTLY AS ONE
PICKUP TRIES TO TURN HIS LUCK AROUND ONLY TO FIND IT FAR MORE
DIFFICULT THAN HE IMAGINED. ANOTHER YOUTH FALLS IN WITH THE "ROCK
AND ROLL SET" AND ONE GETS MIXED UP WITH PROSTITUTES. LOOK FOR
A TEENAGE RICHARD DREYFUS AS A CAR-THIEF WITH AWESOME
DIALOGUE SUCH AS "THIS IS MY BAG, KNOW WHAT I MEAN?" AND
"I'M ALL HUNG UP IN MY OWN HASSLES, BABY!" I'M ALSO VERY FOND OF THE SCENE WHERE
PATTY MCCORMACK CRIES AND YELLS WHILE HE MORN SLAPS HER FACE RAW. "WE WERE HAVING
SEX, MORN! (SLAP) SEX! (SLAP) SEX! (SLAP) SEX! (SLAP)" A GREAT LITTLE MOVIE.

WHELP, I HOPE THIS LIST/ARTICLE GETS
SOME OF YOU INTERESTED IN THIS UNDERATED
DRIVE-IN GENRE. IT MIGHT NOT BE AS GORY,
EXTREME, OR AS NUDEY-PAKED AS MORE
POPULAR GENRES, BUT IT IS STILL MEGA-FUN!



A-CUSTOMED TO PORN



OPEN READERS AND FRIENDS ASK ME TO RECOMMEND TO THEM THE CRAZIEST, MOST AMAZING PORN I'VE EVER SEEN, OR THE MOST VIOLENT, OR THE ONE WITH THE MOST EYE-BUGGIN' OTM VALUE FOR ONES DOLLAR. MY PEEPS, I LIKE TO TRACK DOWN ENTERTAINING, OVER-THE-TOP FREAKISH SIDE-SHOW EXAMPLES OF THE GENRE. SURE -- BUT I SIMPLY DON'T HAVE TIME TO KEEP ON TOP OF EVERYTHING. I HAVE OTHER INTERESTS, AND AN ACTUAL LIFE.



THANKFULLY, THERE IS SOMEONE OUT THERE MAKING LISTS OF THE MOST SHOCKING, AMAZING, DEGENERATED FILTH AROUND. THE TYPE OF SHIT THAT YOU INCREDULOUSLY TELL YOUR HOMEGIRLS ABOUT OVER A PITCHER OF HONEY BROWN, OR PUT ON AT A STAG PARTY TO MAKE COLLEGE DOODS MOOT AND CATCALL LIKE MONKEYS.

THAT SOMEONE IS THE CANADIAN GOVERNMENT.

EVERY QUARTER, CANADA CUSTOMS MAKES A LIST OF ITEMS THEY'VE CONFISCATED, IMPOUNDED, AND DESTROYED AT THE BORDER FOR THE SUPPOSED REASON OF PROTECTING THE CANADIAN PUBLIC FROM "OBSCENE" IMAGERY. I'M PROUD TO SAY THAT A FEW CREATIONS FROM MY FEVERED IMAGINATION HAVE MADE THE LIST, BUT OBVIOUSLY THE SHELTERED EMPLOYEES OF THIS GOVERNMENT AGENCY HAVE NEVER HEARD OF THIS AMAZING INVENTION CALLED THE INTERNET, BECAUSE 90% OF THIS SHIT IS EASILY FOUND THERE

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WWW.GOMORRAHY.COM

THESE LISTS ARE EASILY ACCESSED BY YOU AND I! THAT'S RIGHT, IT'S LIKE A SHOPPING LIST OF COOL STUFF TO DOWNLOAD! HOW HANDY!



AS COOL AS THEIR LIST IS, THOUGH, I DON'T KNOW IF THE LADIES AND GENTLEMEN AT CANADA CUSTOMS HAVE THEIR HEARTS IN THIS. IT'S UNFORTUNATE TO SEE, BUT THESE DOCUMENTS OF BLACKLISTED ITEMS ARE COBBLED TOGETHER BY PEOPLE PICKING UP A PSYCHQUE FOR INCREDIBLY SHODDY AND POORLY RESEARCHED WORK. IT'S EVEN THAT THEY WANT TO HOLD PEEPS LIKE US UP WITH INFO ABOUT THE RAREST SHIT ON THE MARKET, BUT MANY OF THE PRODUCTION CREDITS, AUTHORS, COMPANIES



AND SO FORTH ARE INCORRECT OR MISSPELLED. CANADA CUSTOMS SEEMS TO BE COMPLETELY UNPROFESSIONAL, AND IT'S TOO BAD BECAUSE IF HAD ACCESS TO THEIR UNLIMITED RESOURCES, YOU CAN BET THIS JOB WOULD BE DONE WITH SOME PASSION.

EXAMPLE: THE EXCELLENT AWARD WINNING GRAPHIC NOVEL WRITTEN AND DRAWN BY ARGENTINE COMIC CREATOR SOLANO LOPEZ, NOT SEATTLE RESIDENT JASON LUTES. IT'S ALSO PUBLISHED BY EROS COMICS, NOT "SIXTH EROS COMICS". DUH. THEY'RE ONLY LIKE, THE BIGGEST PRODUCER OF ADULT COMICS IN NORTH AMERICA (OR AT LEAST THEY WERE UP UNTIL A COUPLE OF YEARS AGO), WHICH YOU WOULD THINK MIGHT MAKE THEIR NAME RECOGNIZABLE -- IF NOT COMMON.

"YOUNG WITCHES VOL. 2" IS

GIRL'S BEST FRIEND

AT LAST! RELEASED IN THE U.S.
NORWEGIAN PORN STAR
BRIGETTE WITH HER PET.

☐ LOCK ME
☐ I'LL SUCK YOU
☐ SHOVE IT DEEP
☐ I'M CUMMING

INTER-IMPORTS
Dist. AF179
Box 1560
Studio City Ca

\$6 EACH ANY 2 \$10 ALL 4 \$18





KNOWLEDGE TO CUSTOMS.

EVERY LIST THEY MAKE IS PACKED WITH ERRORS LIKE THAT. PLEASE, IF YOU'RE GOING TO TAKE AWAY OUR INDIVIDUAL RIGHTS AND FREEDOMS AS CANADIAN ADULTS TO OBTAIN LEGAL ADULT MATERIAL (FEATURING CONSENTING ADULTS) UNDER THE CHARTERS AND LAWS OF THE LAND THAT YOU'VE SET UP FOR US -- AT LEAST HAVE THE COMMON DECENCY TO PAY A LITTLE ATTENTION WHILE YOU DO IT.

KEEP
HOLLERIN'
HON..

READING OVER CANADIAN CUSTOMS' "PROHIBITED" REPORTS, IT'S CLEAR THAT THEY DON'T EVEN HAVE A

... THIS'LL
GET US
ON THE
LIST FOR
SURE!

CURSORY KNOWLEDGE OF THE PRODUCT THEY SPEND ALL THEIR TIME REVIEWING. IT'S ACTUALLY KINDA PATHETIC WHEN YOU THINK ABOUT IT... LIKE WORKING IN A PIZZA PLACE AND MAKING PIZZAS ALL DAY LONG. EVERY DAY, FOR DECADES. AND THEN NOT BEING ABLE TO PROPERLY NAME POPULAR PIZZA INGREDIENTS ("UH, I THINK IT'S CALLED PAPARONNI?") OR REALLY HAVE ANY REAL CLUE ABOUT THE CONTENT OF



CANADA CUSTOMS!!!

THE FOOD YOU'VE SPENT YEARS OF YOUR LIFE BURIED UP TO YOUR ARMS IN.

WHAT A MISERABLE EXISTENCE FOR THESE POOR PEOPLE. THE VERY LEAST CANADIANS (OR ANYONE, REALLY) CAN DO IS PAY ATTENTION, READ THESE LISTS CAREFULLY, FIND OUT ABOUT ALL OF THIS FANTASTIC FILTH THAT C.C. HAS BEEN DOCUMENTING FOR US -- AND GO DOWNLOAD IT! GO AHEAD, MAKE COPIES FOR EVERYONE, IT'S NOT ILLEGAL! MAKE COPIES FOR ALL OF YOUR CANADIAN FRIENDS!

TRUST ME, IT'S WHAT CANADA CUSTOMS WOULD WANT.

-BOUGIE ☆ VANCOUVER, B.C. CANADA

DOOR-TO-DOOR MANIAC (1961) DIR: BILL KARN

JOHNNY CASH PLAYS AN UNSTABLE HOSTAGE-TAKING PSYCHOTIC KILLER IN THIS MOSTLY FORGOTTEN AND HIGHLY UNDERRATED LOW BUDGET DRIVE-IN THRILLER.

TOLD IN FILM NOIR FLASHBACK STYLE BY GANGSTER FRED DEWILLA (VIC TAYBACK) THE MOVIE DETAILS A BOTCHED ROBBERY/RANSOM PLOT GONE AWRY. TORTMENTING HIS LOVELY SUBURBAN HOSTAGE BY SHOOTING AT HER, SLAPPING HER AROUND, AND SERENADING HER WITH DEPRESSING LITTLE DITTIES LIKE "I'VE COME TO KILL" AND "FIVE MINUTES TO LIVE" (THE MOVIE'S ORIGINAL TITLE) JOHNNY'S GRUEL PATTERN AND DEVIOUS SCOWL ARE SURPRISINGLY EFFECTIVE.

TO COMPOUND THE DRAMA, HER YOUNG SON (RONNY HOWARD, YEARS BEFORE HIS ACCOMPLISHED DIRECTORIAL CAREER) COMES HOME FROM SCHOOL FOR LUNCH AND BECOMES A HUMAN SHIELD DURING A VIOLENT SHOOTOUT WITH THE COPPER. RAD!!

CASH WAS A REAL-LIFE BADASS AT THE TIME OF FILMING, AND HE IMBUES HIS SHADEY CHARACTER WITH PLenty OF GRITTY REALISM. HE WAS ADDICTED TO SPEED, ALCOHOL, AND MORPHINE THROUGH MOST OF HIS TWENTIES UNTIL 1967, WHEN JUNE CARTER CASH AND NUMEROUS FRIENDS AND FAMILY STAGED AN ARDUOUS INTERVENTION. NOT LONG AFTER, JOHNNY FELL IN WITH EVANGELICAL CHRISTIANS, AND SPENT THE 1970s BEING A SANCTIMONIOUS CONDEMNER OF THE BLATANT SEXUALITY AND VIOLENCE IN POPULAR CULTURE. CASH WOULD DIE ON SEPTEMBER 12TH, 2003 AT THE AGE OF 70.



LES
MADAME
2003

LOST SEXPLOITATION!

NEARLY 300 MEMBERS OF THE ANGLICAN CHRIST CHURCH IN JACKSONVILLE, FLORIDA GATHERED ON SUNDAY, OCT. 19TH 2008 FOR AN UNUSUAL RELIGIOUS CEREMONY. AS THE CONGREGATION CHEERED, MORE THAN 100 REELS OF CLASSIC PORN AND SEXPLOITATION FILMS WERE THROWN INTO A FIRE, RITUALY TORCHED, AND THEN HOSED WITH "HOLY WATER" FROM A JACKSONVILLE FIRE AND RESCUE TRUCK BLESSED BY A PRIEST.

"OBVIOUSLY, WE KNEW THE RIGHT THING TO DO WOULD BE TO DESTROY IT, AND NOT LET IT EVER BE OUT ON THE MARKET", PASTOR MARK ELDREDGE LATER TOLD A REPORTER.

THE CHURCH CAME INTO POSSESSION OF THE VINTAGE MOVIE CANISTERS WHEN THEY PURCHASED THE 13-ACRE "PLANTING DRIVE-IN" FOR \$1.4 MILLION AFTER THE 60-YEAR-OLD THEATER FOLDED IN 2007. THE FLOCK HAD FOUND THE HISTORIC STASH ABOVE THE CONCESSION STAND, AND SOME REELS WERE EVEN HIDDEN AND PRESERVED WITHIN THE WALLS OF THE BUILDING.

THEY TOOK NOTE OF THE DIRTY-SOUNDING TITLES, BUT DID NOT WATCH ANY OF THE FILMS, NOR DID THEY RECORD THE NAMES OF THE MOVIES THEY DESTROYED, SOME OF WHICH MAY HAVE BEEN THE ONLY REMAINING PRINTS -- AND ARE NOW LOST FOREVER.

THE CONCEPT OF A FEATURE FILM THAT NO LONGER EXISTS IN EITHER STUDIO ARCHIVES OR PRIVATE COLLECTIONS IS A SCARY ONE TO ME. JUST THE IDEA THAT SOMETHING COULD BE WIRED OUT LIKE THAT... MOVIES ARE SUPPOSED TO BE FOREVER, PEOPLE ARE SUPPOSED TO BE MORTAL.

MOST LOST MOVIES ARE FROM THE SILENT FILM AND EARLY YEARS -- FROM THE LATE 1800'S TO 1930. IN FACT, MARTIN SCORSESE'S FILM PRESERVATION FOUNDATION ESTIMATES THAT 80% OF THE FILMS FROM THIS ERA ARE LOST. THE REASON? MANY EARLY MOTION PICTURES WERE ON A NITRATE FILM STOCK THAT WAS EXTREMELY UNSTABLE AND FLAMMABLE. FOR EXAMPLE, A STORAGE VAULT FIRE IN 1937 DESTROYED ALL THE ORIGINAL NEGATIVES OF FOX'S PRE 1935 MOVIES. ALL OF THEM. THE LARGEST CAUSE OF SILENT FILMS GOING

A
ROBIN
BOUGIE
JOINT
© 2008



BOUGIE '08

TYPICAL
"FORCED
SEX"
SCENE
IN A
1960S
"ROUGHIE"

THIS HURTS ME MORE
THAN IT HURTS YOU,
YOUNG LADY!

MISSING, HOWEVER, WAS INTENTIONAL DESTRUCTION. SILENT FILMS HAD LITTLE OR NO COMMERCIAL VALUE AFTER THE TALKIES CAME ALONG IN THE EARLY 1930'S.

TALKIES CAME ALONG IN THE EARLY 1930'S.

SOMETIMES A COPY OF A "LOST" FILM IS REDISCOVERED; THESE HAVE BEEN REFERRED TO AS "LAZARUS"

MOVIES. IN 2004, CINEMA SEWER CONTRIBUTOR DAVID TRUI OTIS

DISCOVERED A LOST ED WOOD MOVIE CALLED THE YOUNG MARRIEDS BEHIND THE SCREEN IN A LOCAL PORN THEATER. THIS WASN'T THE FIRST LAZARUS CONNECTED WITH EDDIE; WOOD'S 1971 NECAROMANIA RESURFACED AT A GARAGE SALE IN 1992.



35mm SAFETY FILM WAS INTRODUCED IN 1949, WHICH WAS FAR MORE STABLE THAN NITRATE, AND AS A RESULT, FEWER FILMS WERE LOST AFTER 1950. HOWEVER, DESPITE THE SURVIVAL OF MAINSTREAM MOVIES, THE TYPES OF CINEMA WE ADORE HERE AT CINEMA DEWEER WERE NOT SO LUCKY. EARLY PORNO, SEXPLOITATION, B-MOVIES AND GRINDHOUSE FILMS WERE CONSIDERED THROAWAY ENTERTAINMENT JUST AS SILENT FILMS HAD BEEN 50 YEARS EARLIER -- AND AS A RESULT MANY ARE SIMPLY GONE.

THESE MOVIES WERE JUST NEVER CONSIDERED TO BE OF ANY VALUE, CULTURAL OR OTHERWISE, AND AS WE CAN SEE BY THE JACKSONVILLE BURNING -- THEY STILL AREN'T BY MANY PEOPLE. SADLY, THE MASTER PRINTS WERE EXCELLENT FODDER FOR BEING MELTED DOWN TO COLLECT A FEW DOLLARS WORTH OF SILVER, EVEN WHILE DRAMATIC MOVIES WERE BEING MADE TO PRESERVE THE CLASSICS OF MOST EVERY OTHER GENRE.

FILM HISTORIAN JOHN LYONS: "BOB CHINN TOLD ME THAT IN THE EARLY DAYS, HE'D CUT UP PRINTS OF HIS FILMS FOR LEADER ON SUBSEQUENT MOVIES, AND THAT IT WAS ONE OF THE THINGS THAT HE MOST REGRETS DOING. BECAUSE IT WAS SO COSTLY TO KEEP NEGATIVES AND MULTIPLE RELEASE PRINTS IN STORAGE, MANY COMPANIES THAT DEALT IN SEXPLOITATION WOULD HAVE THE LABS HOLD ON TO THE MASTERS, WHEN THE COMPANIES FOLDED, THE LABS CONTINUED HOLDING THEM UNTIL, THEY TOO, SADLY CLOSED. AS IS USUALLY THE CASE, COUNTLESS NEGATIVES AND ANSWER PRINTS WERE SIMPLY TRASHED WITHOUT ANY REGARD FOR FILM HISTORY."

THE INDISPENSABLE MIKE VRANEY AND HIS COMPANY SOMETHING WEIRD VIDEO BEGAN AS BLACK MARKET OPPORTUNISTS AND ARE NOW NEARLY SOLELY RESPONSIBLE FOR RESCUING THIS ENTIRE GENRE FROM EXTINCTION. MIKE HAS DODGEDLY SEARCHED THE PLANET FOR THE LAST REMAINING PRINTS OF MOVIES THAT SOME OF THE FILMMAKERS THEMSELVES DON'T EVEN REMEMBER MAKING, AND HE'S SHARED THEM WITH A WHOLE NEW GENERATION OF CULT MOVIE FANS.

JUST WATCHING SOME OF SOMETHING WEIRD'S TRAILER COLLECTIONS MAKES ONE AWARE OF JUST HOW MUCH EXISTED AT ONE POINT THAT NEITHER VRANEY OR ANYONE ELSE HAS BEEN LUCKY ENOUGH TO UNWEARTH -- AND PROBABLY NEVER WILL. THERE ARE HUNDREDS OF THESE MISSING MOVIES, AND THANKS TO EXISTING PROMO MATERIAL (POSTERS, PRESSBOOKS, TRAILERS) HERE IS A SHORT LIST OF JUST A FEW THAT WE KNOW OF, AND MAY NEVER GET TO SEE. THEY ARE IN CHRONOLOGICAL ORDER:

BABES IN THE WOODS (1962)

A NUDEST CAMP COMEDY FROM A.A. KROVOK. STARRING ALLISON LOUISE DOWNE (AKA VICKIE MIKE) WHO WAS IN QUITE A FEW OF THESE, MOSTLY BORING AND ODDLY UNSEXY NUDE FEATURES FROM THE ERA. NUDITY WITHOUT ANY SORT OF REFERENCE TO SEX OR EVEN SEXINESS IS AWFULLY STALE IN THIS CONTEXT.



KNOCKERS UP (1963)

BETHEL BUCKALEW (GREAT NAME!), WHO WENT ON TO BE ONE OF THE UNCHALLENGED KINGS OF THE "HICKSPLORATION" DRIVE-IN GENRE, PRODUCED THIS NUDE-CUTIE WITH A CHARACTER NAMED "MR. WINKLE". HIS DEAL IS THAT HE USES A MAGIC POTION TO TURN HIMSELF INVISIBLE SO HE CAN SPY ON WOMEN GETTING UNDERESSED, SHOWERING, AND OTHER PRIVATE MOMENTS. FEATURES THE LOVELY ALTHEA CURRIER FROM KISS ME QUICK, ONE OF THE MOST ENTERTAINING NUDE-CUTIES, AND A PERSONAL FAVORITE.

BEHIND THE NUDIST CURTAIN (1964)

THIS COPES WISHMAN ROMP HAD PRIVATE EYE "SAM DENNISON" RECEIVING AN ASSIGNMENT TO FIND INTERNATIONAL SPY "MR. X" WHILE RELAXING AT A NUDIST CAMP. SAM TRAVELS TO VEGAS, HONG KONG, THAILAND, PARIS, HAITI, MEXICO, HAWAII, BERLIN, AND

A STORY THAT'S DIFFERENT!

TOP-BUDGET, SAUCY 'CUTIE' IN COLOR BY A MAJOR MOVIE MAKER!

The Call that separates the men from the boys!

KNOCKERS UP!

STARRING ALTHEA CURRIER

ADULTS Please!

THE EXCITING GIRLIE-COLOR

THIS COULD BE YOU -- IF YOU WOULD ONLY TAKE THE MAGIC POTION!

Lots of luscious LOVELES with nothing to hide!



He goes a "Peeping Tom" one better... as he makes your "cutiest" dreams come true!



DISAPPEAR ALONG with Mr. Winkle and POP-UP in the GIRLIEST Places!

CINEMA SEWER PRESENTS:



THE SMUT PEDDLER

ADULTS
ONLY!

YOU
WILL BE
AMAZED



NOW SHOWING

COMPTON
CINE CLUB Ger. 4555
OLD COMPTON STREET SOHO.

I WAS BORED, SO I DREW
A FAKE AD FOR "THE SMUT
PEDDLER"! FUNNIN' TIME Z

ANY HOME FORMAT, THIS LEADS ME TO PRESUME THAT
THE SURVIVING PRINTS WERE PROBABLY ALL KEPT IN THE
SAME PLACE -- AND EITHER REMAIN IN THAT MYSTERIOUS
LOCATION, OR WERE ALL DESTROYED EN MASSE.

THE SADISTIC LOVER (1966)

THIS INTRIGUING AND STYLISH LOOKING ROUGHIE FROM
GEORGE GUNTER IS A PRIZED WAD OF SIXTIES SLEAZE
FOR THE LOVELY AND TALENTED LISA PETRUCCI, THE
BETTER HALF OF SOMETHING WEIRD VIDEO WHO DOES
SUCH A FANTASTIC JOB PUTTING TOGETHER THEIR
FAMOUS CATALOGUES. "THERE ARE LITERALLY HUNDREDS
OF LOST SEXPLOITATION FILMS AS IS EVIDENCED BY OUR
MASSIVE PRESSBOOK COLLECTION," LISA EXPLAINED.
"I PAW THROUGH OUR FILMS DROOLING OVER ALL THE
FILMS WE HAVE YET TO FIND, AND THE SADISTIC LOVER
IS ONE OF MY TOP WANTS."

THE STREET IS MY BEAT (1966)

A NEWLY WEDD LEARNS THAT HER HUSBAND IS A NO-GOOD
PIMP, AND ULTIMATELY GOES TO WORK FOR HIM AS A
CALL-GIRL ANYWAY. HER DEPRAVED LIFESTYLE SENDS HER
INTO A RAPID DOWNWARD SPIRAL, STARRING SHARY
MARSHALL, ANNABELLE WENICK, AND JOHN HARMON. (18)

TOKYO, AND SPENDS MOST OF HIS TIME WATCHING LOVELY WOMEN
DANCE NAKED, KNOWING DORIS, THE WHOLE THING WAS PROBABLY
FILMED IN SOMEONE'S BACKYARD. TAGLINE: "A PRIVATE-EYE'S
DISCOVERY OF WHAT DARKER NATURE GIRLS TICK!"

WARM NIGHTS AND HOT PLEASURES (1964)

THIS JOE SARNO MOVIE IS SADLY CONSIDERED LOST, BUT FILM
ENTHUSIAST ROBERT PLANTE SAW THE TRAILER MIKE VARNY
DISCOVERED, AND DESCRIBED IT ON HIS BLOG THUSLY: "...WITH
COCKTAIL PARTY STRIPPING, LESBIANS, AND WHIPPING, A
YOUNG JOE SANTOS IS FEATURED."

BODY OF A FEMALE (1965)

IN THIS LOST JOHN AMERO ROUGHIE SEXPLOITATION FILM, A
STRIPPER IS KIDNAPED BY A DRIFTER AND TAKEN TO THE
HOME OF A WEALTHY FERVENT WHO PROCEEDS TO
STRIP HER AND BEAT HER WITH A WHIP. SHE ESCAPES, SO HE TRACKS
HER DOWN AND KILLS HER BEFORE SHE CAN NOTIFY THE POLICE.

TAGLINE: "BOLDLY EXPLORES
THE BIZARRE TWILIGHT
WORLD OF ABNORMAL
SEXUAL BEHAVIOUR!"
FILMED IN BROOKLYN,
AND FEATURING WILD
PERFORMANCES BY
MICHAEL AND ROBERTA
FINDLAY (HER 1ST TIME IN
FRONT OF A CAMERA)--AND
I'M TOLD THERE IS
SUPPOSED TO BE A GUEST
APPEARANCE BY THE ONE
AND ONLY BETTIE PAGE!



SEXPLOITATION SUPER
PRODUCERS, HARRY
NOVAK + DAVE FRIEDMAN

THE SMUT PEDDLER (1968)

A MEMORABLE TRAILER
EXISTS FOR THIS WEARER POSE FILM, AND IT CONTAINS ONE
OF THE MOST DISTURBING DEPICTIONS OF A DIRTY OLD MAN
EVER. THIS GROSS SLEAZEBALL WITH HIS GYN-BLOSSOM NOSE
LOOKS RIGHT IN THE CAMERA AT YOU WHILE HE NATTERS ABOUT
VILE THINGS. MIKE V. AT SWV TOUTS THIS AS HIS CURRENT
HOLY GRAIL; THE MOVIE HE MOST WANTS TO FIND. AND THE
INTERESTING THING IS THAT HE HAS: THERE IS A SINGLE
SURVIVING PRINT THAT SOMEHOW ENDED UP IN FINLAND,
ALTHOUGH IT MAY AS WELL BE LOST BECAUSE THE OWNER
REFUSES TO ALLOW THE MOVIE TO BE TRANSFERRED,
PREFERING TO KEEP IT LOCKED UP IN THE FINNISH FILM
ARCHIVE RATHER THAN SHARE IT WITH THE WORLD.

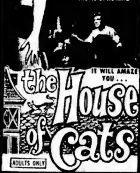
HOUSE OF CATS (1966)

THE TRAILER FOR THIS SLEAZY-LOOKING ROUGHIE FROM MITAM
PRODUCTIONS FEATURES PROSTITUTION AND BONDAGE THEMES,
ALTHOUGH THERE IS
VERY LITTLE INFO
KNOWN ABOUT IT. I'VE
FOUND EVIDENCE OF
OVER 30 DIFFERENT
MOVIES PRODUCED BY
MITAM FROM 1965 TO
1970, AND ASIDE FROM
TORTURED FEMALES
AND PRIVATE
ARRANGEMENT, NONE
OF THEM HAVE EVER
BEEN RELEASED ON

POSITIVELY THE FIRST
MIDWEST SHOWING!

MADE TO
SHOCK YOU!

The most daring
movie of its kind!





THE TWISTED SEX (1966)

THIS WAS ADVERTISED AS "THE TWISTED SET" SINCE THE WORD "SEX" WAS TOO RISKY FOR NEWSPAPERS IN 1966. IN FACT, THE WORD "PORNO" WAS CROSSING THE LINE FOR MANY U.S. PAPERS IN 2008, WHEN THE AD CAMPAIGN FOR ZACK AND MIRI MAKE A PORN WAS CENSORED. SADLY, IT SEEMS THINGS HAVE NOT CHANGED MUCH IN FOURTY YEARS. THIS WAS A "ROUGHIE" PACKED WITH BONDAGE, LESBIANISM, T+A, AND IT WAS DIRECTED BY THE ALWAYS INTERESTING SANDE N. JOHNSON WHO BROUGHT US **TEENAGE GANG DEBS** (1966) AND **THE BEAUTIFUL, THE BLOODY, AND THE BARE** (1964). VRAINEY CONSIDERS THIS TO BE ONE OF HIS TOP 3 "MOST WANTED" FILMS, AND I DON'T BLAME HIM ONE BIT, BECAUSE IT LOOKS REALLY COOL.

BED OF VIOLENCE (1967)

JOE SARNO IS ONE OF MY FAVORITE ALL-TIME EXPLOITATION MOGULS, BUT A WHOLE BUNCH OF HIS MOVIES HAVE SADLY NEVER TURNED UP, AND SEEM TO BE LOST. THE



BOOMING TAGLINE ON THE POSTER FOR THIS ONE IS: "STAINED WITH THE SINS OF PASSION!"

I, MARQUIS DE SADE (1967)

THIS BOUNCY RICHARD HILLIARD STRIPTEASER FEATURED BABETTE BARDOT, WHOM YOU MIGHT HAVE MANIPULATED YOURSELF TO IN **COMMON LAW CABIN** FROM EARLIER THAT SAME YEAR. THIS MOVIE WAS CONSIDERED RATHER KINKY FOR ITS TIME.



THE DEGENERATES (1967)

A LOST ANDY MILLIGAN SEXPLOITER THAT BOASTED: "THEY ALWAYS GO DOWN TO THE LOWEST DEPTHS OF HUMAN SENSUALITY!". AFTER A NUCLEAR WAR HAS DESTROYED MUCH OF THE SURFACE WORLD, A NOMADIC TRIO SEARCH FOR SURVIVORS IN THE YEAR 2000. THEY FIND AN OLD FARMHOUSE INHABITED BY 5 SEXY SISTERS -- ALTHOUGH ONE OF THE GALS (PLAYED BY BARBARA LEE FROM **THE NAKED WITCH**) IS A MURDEROUS NINJAE. THE ORIGINAL PRINT WAS MELTED DOWN FOR ITS SILVER CONTENT.

ALL THE SINS OF SODOM (1968)

DIRECTED BY JOE SARNO. STARRING MARIANNE PREVOST AND DEBBY STEFFANS, AN ABSOLUTELY GORGEOUS BLACK AND WHITE NOIR-ISH POSTER FOR "ALL THE SINS..." CAN BE FOUND ON A RARE OCCASION ON EBAY, BUT THE MOVIE IT WAS CREATED TO PROMOTE APPEARS TO BELONG TO THE AGES. I'D LOVE TO HAVE SEEN IT.

DEEP INSIDE (1968)

YET ANOTHER RUSSING SARNO CLASSIC, THIS TIME SHOT IN FIRE ISLAND, NEW YORK. A NOVELISATION OF THE FILM WITH COPIOUS AMOUNTS OF FLESHY PRODUCTION STILLS WAS PUBLISHED IN 1967 AS PART OF THE "OLYMPIC PHOTO READER" SERIES.

EXPOSURE! (1968)

THERE IS VERY LITTLE KNOWN ABOUT THIS LATE 60S FILM, EXCEPT THAT IT WAS THE VERY FIRST EFFORT FROM JOEL L. FRIEDMAN, WHO WOULD GO ON TO WORK IN HOLLYWOOD AND PRODUCE **BRAINSTORM** (1983) WITH CHRISTOPHER WALKEN.

KISS ME, KISS ME, KISS ME (1968)

THE TITLE OF THIS LOST ANDY MILLIGAN MOVIE WAS THE INSPIRATION FOR THE CURE ALBUM OF THE SAME NAME, AND FINDS A WIFE NEGLECTED BY HER BRUTAL ALCOHOLIC HUSBAND. ALLEGEDLY, SHE THEN PURSUES AFFAIRS WITH OTHER MEN, ONE OF THEM HER OLD MAN'S BEST BUD. WHEN HUBBY FINDS OUT THAT THE TWO TIMING GUNT IS NEGLECTING THEIR THREE YEAR OLD SON TO SPREAD HER LEGS AT DRUNKEN SEX PARTIES, HE GOES FUCKIN' BALLISTIC. ME WANT!!

POSITIVELY....
**NO CAMERAS
ALLOWED!!!**

A fabulous, 5-Course
feast for the
Senses!

☆☆

HOW MUCH

EXPOSURE!

★
CAN YOU
TAKE?

Stunningly beautiful
IN FULL.

EAGER-BEAGER
color! ☆

★
ADMISSION RESTRICTED TO
BROAD-MINDED
ADULTS ONLY!!

ALIMA PRODUCTION

DONNA AND LISA (1969)

LARRY WINTERS DIRECTED AND WROTE THIS TENDER DYKEEXPLOITATION CLASSIC STARRING VITA ERICKSON, AN ABSOLUTE BEAUTY OF NORWEGIAN DESCENT WHO WAS FEATURED IN MANY MOVIES OF THIS SORT.

DR. MASHER (1969)

THE TRAILER FOR THIS ODDLY TITLED SOFTCORE PICTURE LOOKS MIGHTY STRANGE. FULL OF NUDITY, A NAKED PREGNANT WOMAN, CHILD BIRTH FOOTAGE (WHO GETS OFF TO THAT?) BODY PRINTING, AND A BLOODY VODOO DOLL. FEATURES LYNN HARRIS AS A NYMPHO AND NEOLA GRAEF AS A DANCER WHO ISN'T WEARING ANY CLOTHES OR NUTTIN'.

THE ECSTASIES OF WOMEN (1969)

IN THIS LOST EFFORT, DUDE A

HERSCHEL GORDON LEWIS SOME FRIENDS THROW A NIGHT-LONG BACHELOR PARTY ON THE EVE OF HIS MARRIAGE. THE

DR. M ASHER

IN EASTMAN COLOR

ADULTS ONLY

TOOK PLACE, AND BEFORE I KNEW WHAT HAD HAPPENED, THE KID HAD RUN OUT WITH HIS WALLET.

EDDY (1969)

EVERYTHING YOU MIGHT NEED TO KNOW ABOUT THIS BABBOY IS CONTAINED IN ITS HILARIOUS PRESSBOOK SYNOPSIS: "EDDY! A POWERFUL, GUT-PUMPING PICTURE OF AN OVERSEXED, OVER-THINKING CAT WHO WOULD STEAL ANYTHING THAT WASN'T NAILED DOWN AND WOULD SCREAM ANYTHING THAT WOULD OR WOULDN'T LAY DOWN. IF IT WAS ROTTEN, EDDY WANTED IT -- IF IT WAS SEX, EDDY DEMANDED IT. HE WAS IN JAIL ALMOST AS MANY TIMES AS HE WAS IN

WOODEN. IN A PICTURE PACED SO FAST, THE MIND STRAINS TO FOLLOW. OUR STORY REVEALS THE MOST EXCITING STUD EVER TO BE SHOWN ON A PUBLIC SCREEN. IT ALL BEGINS IN JAIL, WHERE EDDY IS SERVING TIME FOR THE RAPE OF A COUNTRY GAL -- AND BUILDS TO A FEVER PITCH WHEN HE IS RELEASED FROM PRISON AND BEGINS MAKING UP FOR LOST TIME BY BECOMING A ONE MAN GANGBANG! HE PLOWS HIS WAY THROUGH A BEVY OF BEAUTIES, AND THE DOUBLE SHOCK ENDING WILL HAVE YOUR AUDIENCES TALKING TO THEMSELVES AND THEN COMING BACK TO SEE IT AGAIN AND AGAIN -- JUST TO MAKE SURE THEY SAW IT RIGHT THE FIRST TIME!" I'M THINKING THAT MIGHT BE THE "DOUBLE SHOCK ENDING" WAS THAT HE FUCKS A DUDE, BECAUSE THERE IS ONE PHOTO IN THIS PRESSBOOK THAT SHOWS TWO TWO FELLOWS INTERVIEWED, AND BY THE LOOKS ON THEIR FACES, I'D SAY IT'S PRETTY CLEAR THEY AREN'T FIGHTING. ^ ^

GRAFFITI (1969)

THIS C. DAVIS SMITH DICK-STIFFENER STARRED MICHAEL ALAIMO, WHO WOULD GO ON TO GUEST STAR ON A LOT OF TV SERIES THROUGHOUT THE 70s, 80s, AND 90s. THIS ALSO FEATURED THE LOVELY LINDA BOYCE AND JACKIE RICHARDS.



THE WOMEN TRAPPED IN A MAN'S WORLD

DONNA



& LISA

TO THEIR LOVE WAS SOMETHING DIFFERENT

IF IT WAS TROUBLE
HE WANTED IT!

EDDY

IN COLOR

ADULTS ONLY



HOUSE OF A THOUSAND DREAMS (1969)

NOT MUCH IS KNOWN ABOUT THIS ONE, ASIDE FROM THE FACT THAT IT WAS WRITTEN BY PRODUCER BOB GREGG AND THAT IT HAD A SMALL ROLE BY PRODUCER DAVE FRIEDMAN. I CAN ONLY ASSUME THAT ONE OR BOTH OF THESE GUYS PRODUCED IT AS WELL.

LINDA AND ABILENE (1969)

THIS LESBIAN WESTERN BY H.G. LEWIS IS NOTORIOUS FOR HAVING BEEN SHOT IN 5 DAYS ON THE SPANISH RANCH WHERE MONTHS BEFORE IT WAS INHABITED BY THE HORRIFIC, BRAINWASHED MANSION FAMILY CULT. THE FILM CANNOT BE FOUND IN ANY FORM, AND IS BELIEVED TO HAVE BEEN DESTROYED BY PRODUCER TOM DOWD OF CHICAGO. THE POSTER FOR THE FILM PROUDLY STATES: "NO WOMAN COULD ESCAPE HAVING HER BODY USED IN THE WILD WEST OF 1869!"

POTPOURRI (1969)

THIS WAS ONE OF THOSE CHEESY (YET ENTERTAINING) PSEUDO MONDO DOCUMENTARIES, AND FOCUSED ON THE LIBERATED SEX SCENE AT THE TIME IN NEW YORK -- WITH AN EMPHASIS ON LIVE SEX SHOWS FILMED IN UNDERGROUND CLUBS AND RECORDED FOR MASOCHIST USE IN PEEP SHOW BOOTHS. A BLACK PROSTITUTE SERVICING A SHOE FETTERER LOOKS TO HAVE BEEN A HIGHLIGHT OF THIS ONE. DIRECTED BY MAX BUSH.



POTPOURRI

THAT WOULD PROBABLY WORK GREAT FOR A MODERN REMAKE. LETS CAST ELLEN PAGE, BLYTHE AUFRATH, HALEY BENNETT AND COLUMBUS SHORT AS THE TWO COUPLES! IT'S A WINNER!

ANGELICA, THE YOUNG VIXEN (1970)

THE AMAZING OLIVER DRAKE, WHO DIRECTED A TON OF WESTERNS IN THE 40S AND 50S (AS WELL AS THE MUMMY AND THE CURSE OF THE JACKELS IN 1969) MADE THIS IN LAS VEGAS AND CAST THE BRIEFLY-POPULAR SOFTCORE STARLET DIKIE DONOVAN, AS WELL AS



EDWARD CRADNEY LOU OSTER. ANGELICA DID NEXT TO NO BUSINESS UNTIL SOMEONE CAME ALONG IN 1974 AND ADDED HARDCORE SEX INSERT SHOTS, LEADING TO ITS RELEASE WITH AN X-RATING BY SHEPHERD DISTRIBUTION IN THE U.S. AND UNDER THE TITLE **LES EXCITEES** IN FRANCE. TO MY KNOWLEDGE NONE OF THESE PRINTS SURVIVED, HOWEVER.

MAKE OUT MADAM (1970)

YET ANOTHER LOST BLACK AND WHITE FEATURE FROM MIDAM PRODUCTIONS. FEATURED LYNN LORI IN HER BIRTHDAY SUIT. THAT WAS HER SUIT WITH THE NIPPLES ON IT.

PUT OUT OR SHUT UP (1970)

THE AMERICAN VERSION OF ROMANEO BO'S "SABLEROS" STARRING HIS WIFE, THE FANTASTIC ISABEL SARLI -- WHO BLEW YOU AWAY IN **FUEGO**. THIS SEX-DRAMA HAS A TRAILER LOADED WITH SEXINESS AND ARGENTINIAN SHORELINE KNIFE FIGHTS, WHICH ALL SOUNDS A LOT LIKE BO'S OTHER MOVIES FEATURING HIS SHAPELY SPOUSE. I LOVE HOW THE POSTER PROMOTES HER AS ISABEL "THE FEMALE" SARLI! YOU KNOW, FOR THOSE OF US WHO DIDN'T NOTICE.



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ANGELICA, THE YOUNG VIXEN

THE OLD JUDGE BROUGHT HOME A YOUNG, ITINERANT, NYMPHO, BERRY-PICKING VIXEN FOR HIS BRIDE.... AND WATCHED A FIRE EXPLDDE HE COULDN'T PUT OUT!

IN COLOR · ADULTS ONLY!

THE TEENIE SWAPPERS



TEENIE SWAPPERS

They were determined to plug (fill) the "generation gap"



Anything their parents could do, they could do-- only wilder.

STRICTLY ADULTS ONLY

TAKE IT OUT IN TRADE (1970)

EDWARD D. WOOD JR. DIRECTED THIS X- RATED ODDITY ABOUT A COUPLE WHO HIRE A DETECTIVE TO FIND THEIR MISSING DAUGHTER WHO IS LIVING IN A DEN OF WHORES. A DEN OF WHORES, I SAID! WOOD HAS A SUPPORTING ROLE IN DRAG, APPARENTLY. ONLY SILENT OUTTAKES HAVE SURVIVED.

SWINGING HIGH (1971)

ACCORDING TO ROBERT PLANTE OF PLANTWED. BLOGSPOT.COM, THE PREVIEW FOR THIS LOST SOFT X FILM

FEATURES: "HIPPIE THEMES AND A COVER OF 'DOES ANYBODY KNOW', WITH TERRA/TERRI JUSTON, WHO LOOKS A LOT LIKE SHARON KELLY.

BLACK LOVE (1972)

THIS WAS HERSCHEL GORDON LEWIS' ATTEMPT AT A ROUGH + ROWDY BLAXPLOITATION MOVIE. HE SHOT IT IN A WHOPPING 3 DAYS IN CHICAGO WHILE WORKING UNDER THE PSEUDONYM R.L. SMITH. SOME SAY THAT THIS MOVIE WASN'T LOST AT ALL -- RATHER THAT IT WAS NEVER ACTUALLY FILMED IN THE FIRST PLACE. OTHERS CLAIM IT WAS FILMED BUT NOT COMPLETED.

OSCENTIA (1973)

THE ORIGINAL 1973 VERSION OF THIS NUDITY-PACKED ITALIAN MONDO ABOUT THE SUBCULTURAL CONTEXTS OF OSCENITY THROUGH THE AGES WILL LIKELY NEVER BE SEEN AGAIN. IN 1979 IT WAS



Isabel "THE FEMALE" Sarli Now Comes To You In...

"PUT OUT OR SHUT UP"

... (GNC, 300) / (C) 1973 Film Release

KNOWN TO EXIST OF THIS -- THE FIRST PORNO ABOUT JESUS, AND ONLY A SINGLE AD FROM THE FILM'S ORIGINAL NEW YORK RUN HAS TURNED UP.

SEX FREAKS (1974)

THIS DOCU-PORNO BY JOHN LAMB (HERE CREDITED AS M.C. VON HELLEN) HAD VARIOUS WEIRD AND BIZARRE SEXUAL FREAKS HAVING SEX N' STUFF. JOHN HOLMES HEADLINES. THE POSTER CLAIMS THAT IT WAS "FILMED IN THE CAPITAL CITIES OF THE WORLD!"

PERNOGRAPHY'S SUPERSTARS (1977)

SOMETIMES (ESPECIALLY WHEN YOU'RE POSTER OR OR PRESSBOOK COLLECTING) YOU'LL FIND ANECDOTAL EVIDENCE OF A MOVIE THAT SEEMS TO HAVE NEVER EXISTED. THAT IS THE CASE WITH THIS DOCUMENTARY INTRODUCING US TO YOUNG, FREE-SPIRITED PEOPLE WHO HAVE SEX IN FRONT OF A CAMERA FOR MONEY. I'VE RESEARCHED THE TITLE, THE DIRECTOR, THE CAST, AND EVEN THE PRODUCTION COMPANY, AND THERE IS NO EVIDENCE OF ANY OF THEM EVER EXISTING. ASIDE FROM THE POSTER, IT'S LIKE THE MOVIE AND EVERYONE INVOLVED WITH IT WAS WIRED RIGHT OFF THE FACE OF THE PLANET.



HIM (1974)

THIS X-RATED EFFORT ABOUT A GAY MAN'S HOMOSEXUAL OBSESSION WITH JESUS WAS DETAILED IN THE 1980 BOOK "THE GOLDEN TURKEY AWARDS" BY THOSE JIZZ-THU-GULPING COCK-FACED MEDVED BROTHERS, BUT IT HAS BEEN SUPPOSED THAT THEY NEVER ACTUALLY SAW THE MOVIE THEMSELVES. NO COPY IS

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THIS IS THEIR STORY. ALL TRUE. ALL INCREDIBLE. PLANNED WHERE IT HAPPENED. AS IT HAPPENED. EVERY PRECEDENT SHATTERING SCENE INTACT. WHAT ARE THEY REALLY LIKE? WHY DO THEY DO IT? NOW YOU CAN FIND OUT FOR YOURSELF!

MY FIRST TIME

WE WANT YOUR TRUE STORIES FOR USE IN THIS MAGAZINE! TELL US ABOUT THE FIRST TIME YOU SAW A PORN MOVIE, HAD SEX IN A THEATRE, WENT TO THE DRIVE-IN, OR OTHER CINEMA SEWER-THEMED FIRSTS. THE FIVE BEST STORIES GET FREE 2 YEAR SUBS, AND WILL APPEAR IN THE NEXT ISSUE!! CONTEST CLOSING ON DEC. 1ST 2009.

AN INTENSE GEM FROM 1975, THE IMAGE IS A GORGEOUS BLEND OF ART AND SHMT, AND PROBABLY THE BEST FILMIC TREATMENT OF S+M TO DATE. A YOUNG MODEL NAMED ANNE IS 'OWNED' BY AN ICE QUEEN OF A WOMAN NAMED CLAIRE, AND BECOMES THE OBJECT OF AN ENDLESS SERIES OF KINKY TORTURES/PLEASURES. I'M TALKIN' WHIPPIN', BONDAGE, HUMILIATION, PISS, AND FACE FUCKING ALL FILMED WITH BREATHTAKING ARTISTRY BY RADLEY METZGER. THE SYNAPSE DVD IS UNCUT AND IS A GOOD WAY TO SET THE MOOD FOR AN EVENING IN WITH A SEXY FRIEND!

-BOBBIE



"WE UNDERSTAND"



BUKAKE IS THE SEXUAL ACT OF A LARGE GROUP OF MEN TAKING TURNS EJACULATING ONTO THE FACE OF A SINGLE PRONE WOMAN. IF YOU'RE EVEN REMOTELY INTO SHMT, YOU KNOW THAT ALREADY. BUT WHAT YOU ^{SEX:} ^{DEAR:} PROBABLY DON'T KNOW IS WHAT GOES INTO THE MAKING OF ONE OF THESE GOOBY PRODUCTIONS. TO THAT END, HERE IS A PHOTOCOPIED SHEET A COMPANY (WHICH WILL REMAIN NAMELESS) CIRCULATED TO PROSPECTIVE PARTICIPANTS.

BUKAKE

- 1 First do your paperwork before you are brought onto the set. AIM test and picture ID (passport, DL, state ID, military etc) Call time is 7:00 when we start doing paperwork.
- 2 After you pop go to paperwork manager with proof of pop which will be given to you on the set by a PA. Give him your name so he will mark it off on release. This is to alleviate the problem of not knowing who got paid. Also you get paid one time. Pop all you want but you get paid only once.

FIRST 50 PEOPLE WHO POP GET PAID IN CASH.

If you are late cumming (ie. after the first 50) you will complete a form with the paperwork manager and will get paid with a check at the next bukake. This is due to problems at previous bukakes about other people taking money that was not due them.

Please be quiet on the set so we can get through this in a professional manner. Do not shove your fingers in the female actress's ~~cum~~ or asshole during the cover photo session. Usually when you do this you come off as a loser and people will think you've never been with a female before. If you have never been with a girl before alert the paperwork manager and he will show you a picture of a pussy so you are not overwhelmed. We understand.

During the segment where the girl is filmed masturbating for you please be quiet. Do not talk to the girl as this hinders filming. Management realizes you want to show all the others you are a well traveled porn stud and know all the talent but this is very annoying and only slows down the production. We are sure if you work as much as you say you do you will run into her later.

FUGITIVE GIRLS (AKA "5 LOOSE WOMEN") 1974

DIRECTED BY STEPHEN C. APOSTOLOF AND WRITTEN BY ED WOOD JR., FUGITIVE GIRLS IS A TOTAL HOOT! FIVE HARDENED CRIMINALS BUST OUT OF A WOMEN'S PRISON. AS THE AUTHORITIES HUNT THEM, THE SEXY CONS TERRORIZE ANYONE WHO DARES GET IN THEIR WAY.

ED WOOD SHINES THROUGH WITH SOME QUOTABLE DIALOGUE AND THE CHARACTERS' PREOCCUPATION FOR BIFFLING DECISIONS.

WOOD HATHS IT UP ONSCREEN AS THE HAPLESS AIR STRIP ATTENDANT "POPS" AND ADORABLE PORN LEGEND RENE BOND PLAYS A MEAN, MAN-HUNGRY SOUTHERN BELLE.

THE GIRLS BREAK OUT OF JAIL



...AND MEET UP WITH SOME WHIPPY WHITES

WE SHOW EVERYTHING WE EAT!



...AND ARE UNPREPARED FOR THE EXPERIENCE!



HOBSON WRITES ANAL DURING LINE 60!

HARRY NOVAK presents **KIDNAPPED CO-ED**



**He only wanted
the ransom—
until he saw HER!**

starring

JACK CANON • LESLIE ANN RIVERS • BLATIS LAVITAN

executive producer IRWIN FRIEDLANDER
cinematography edited by written produced & directed
AUSTIN MCKINNEY AVIRUM M. FINE by FREDERICK R. FRIEDEL

a BOXOFFICE INTERNATIONAL PICTURES release

COLOR 

KIDNAPPED CO-ED (1976)

I HAVE A DEEP APPRECIATION FOR THIS GREAT MOVIE FROM NORTH CAROLINA. LONG BEFORE I EVER ACTUALLY GOT TO PEER THE FEATURE, THE POSTER'S TEENAGE MONEY IN HER SADDLE SHOES, RIPPED BLOUSE, WIDE INNOCENT EYES, AND EXPOSED WHITE COTTON PANTIES GLUED ITSELF INTO MY FRONTAL LOBE AND FIRED MY LUSTY BONES SYNAPSES. BA — ZONG!

SANDRA (LESLIE ANN RIVERS) IS SNATCHED OFF THE STREET ONE AFTERNOON BY MICK NOLTE LOOKALIKE EDDIE (JACK CANON). HE TAKES HER TO HIS HOTEL ROOM, TIES HER TO THE BED, AND PHONES HER RICH DAD FOR SOME RANSOM LOOT. MOST KIDNAP MOVIES SPEND FAR TOO MUCH BENT ON THE SET-UP, BUT HERE THE SNATCH GOES DOWN IN THE FIRST THREE MINUTES — LEAVING THE REST OF THE MOVIE WIDE OPEN AND VERY UNPREDICTABLE.

THEIR HOTEL STAY IS DISRUPTED WHEN TWO NASTY THUGS BREAK INTO THE ROOM, BEAT THE EDDIE TO A CHAIR, AND FORCE HIM TO WATCH THE HARSH RAPE OF THE ROPED-UP TEEN. FUCK THOSE GUYS, MAN! EDDIE DISPATCHES ONE CREEP WITH A GUN BLAST TO THE CROTCH, AND THE OTHER IN THE BUTHOLE — MID-HUMP!! STOCKHOLM SYNDROME SOON SETS IN AS EDDIE AND SANDRA DRIVE OFF INTO THE BACKWOODS. I'D SAY MORE BUT I DON'T WANNA SPOIL IT FOR YOU.

THIS ONE GENUINELY SURPRISED ME. FREDERICK FRIEDEL IS A VIRTUALLY UNKNOWN AND HARDLY REMEMBERED DIRECTOR WITH TALENT AND STYLE. HE CREATES A DEPRESSING WORLD THAT RECALLS THE GRIT AND DESPAIR OF THE BEST CLASSIC NOIR, WITH THE END RESULT A FINE EXAMPLE OF WHAT CAN BE ACHIEVED IN THE EXPLOITATION GENRE ON WHAT WAS SURELY A TINY BUDGET.

THESE TWO UNSUNG ACTORS HAD VERY CONVINCING CHEMISTRY BETWEEN THEM, AND IT IS A SHAME THIS MOVIE DIDN'T MAKE THEM BETTER KNOWN. JACK CANON'S TWITCHY PORTRAYAL OF THE KIDNAPPER IS KEY, AND HE DISPLAYS A LOT OF PRESENCE DURING THE MOVIE'S MANY WORDLESS SCENES — SAYING A LOT WITH A LOOK OR HIS POSTURE. CANON ALSO HEADLINED FREDERICK FRIEDEL'S OTHER MOVIE OF NOTE, *AXE* (1977). BOTH THAT AND THIS MOVIE CAN BE FOUND AT: WWW.SOMETHINGWILD.COM

**WE
ARE ALL
NAKED**

OF JEAN-LOUIS' LUSTY OL' LADY. HE GETS WHERE HE WANTS AND DECIDES TO STICK AROUND AND SEE IF HE CAN MAKE A DEPOSIT INTO FOXY YOUNG JEANNE AS WELL. MEANWHILE, THE THIRD

(1969. AKA "ILS SONT NUS")

THIS DEBAUCHED BLACK AND WHITE ARTHOUSE GEM (A GORGEOUS CANON/FINCH CO-PRODUCTION) TAKES PLACE IN ONE OF THE MANY ENORMOUS CONCRETE BUNKERS ON THE WRETCHED WINDSWEST HOGWANTY COASTLINE IN NORTHERN FRANCE. THERE'S ALCOHOLIC FOLK-UP JEAN-LOUIS, HIS AGING NYMPHO WIFE, HIS SWEET INNOCENT YOUNG DAUGHTER, A RETARDED SON, AND AN DISHEARTENED TEENAGE NIECE NAMED JEANNE.

A HARMONICA PLAYIN' GUN TOTIN' DENIM WEARIN' STRANGER SHOWS UP — ATTRACTED TO THE DESPERATE STENCH



☆ CONTINUED ON NEXT PAGE ☆

Cheryl is
a lovely girl... But to George,
she's a living doll.



PRIVATE PARTS

A most bizarre voyage
into the psycho-sexual!

PREMIER PRODUCTIONS presents "PRIVATE PARTS" Original screenplay by PAUL KEARNEY
and LES RENDELSEN. Produced by GENE CORMAN. Directed by PAUL BARTEL. In COLOR

A LITTLE MORE PUSH BARTEL'S MOVIE
MIGHT HAVE BEEN THE NEXT PINK
FLAMINGOS OR ROCKY HORROR
PICTURE SHOW. INSTEAD IT WAS LEFT
TO ROT, AND BECAME ALMOST ENTIRELY
UNAVAILABLE FOR DECADES.

THE PLOT IS AWESOME. TEEN RUNAWAY
CHERYL (LYN RHYMEN) DECIDES TO
LOOK UP HER AUNT MARTHA, OWNER OF
THE RUNDOWN 1930s KING EDWARD
HOTEL IN SAN FRANCISCO (SHOT ON
LOCATION!). MARTHA RELUCTANTLY
PROVIDES FREE ROOM AND BOARD FOR
THE CUTE TEEN IN RETURN FOR
HOUSEKEEPING HELP IN THE SWIP-ROU
FLUHOUSE. SOON, CHERYL HAS COME
FACE TO FACE WITH MANY OF THE
HOTEL'S MOST BIZARRE DENIZENS: A
RAGING ALCOHOLIC, A SENILE WOMAN,
A NUMEROLOGY-OBSSESSED PRIEST, AND
AN INTENSE FORN MAGAZINE
PHOTOGRAPHER.

WHEN CHERYL BEGINS TO FIND
SUGGESTIVE, HAND-WRITTEN NOTES
AND PEEPHOLES CUT OUT TO SPY ON
HER BED, SHE SLIPS INTO THE ROOMS
OF THESE DEGENERATES (NANCY DREW
STYLE!) TO FIND OUT WHO IS
RESPONSIBLE -- BUT WHAT SHE FINDS
TAKES HER INTO A WORLD OF QUIRKY
PERVERSION.

CONTINUED ON THE NEXT PAGE

CONTINUED FROM PREVIOUS PAGE ☆
BEGINS STEALING LOCAL LIVESTOCK AND
BUTCHERS THEM FOR FUN -- ON SCREEN. AFTER
ONE SHOCKING DISPLAY OF SHEEP MUTILATION,
HE STARTS ROUGHLY MUTILATING POOR JEROME'S
BACKS WITH HIS BLOOD-SOAKED MITTS BEFORE
PUSHING HER DOWN IN THE SAND AND TRYING
TO SLIT HER THROAT AND GUT HER.

THE ENTIRE THING ESCALATES FROM THERE,
ALTERNATING BETWEEN PASSIONATE SEX AND
DEPRESSING TWISTS OF FATE.

AVAIL. FROM: WWW.SOMETHINGWEIRD.COM

PRIVATE PARTS (1972)

NOT TO BE CONFUSED WITH
THE 1997 HOWARD STERN
COMEDY, THIS INTENSE (AND
YET HUMOROUS) PAUL BARTEL
PSYCHO-SEXUAL CULT MOVIE
WAS REALLY STOOD THE TEST
OF TIME.

THE SON OF AN ADVERTISING
EXECUTIVE, PAUL BARTEL
WAS OPENLY GAY, AND
MAJORED IN THEATRE ARTS
AT UCLA. IN THE EARLY 70s,
PAUL HAD A MEETING WITH
ROGER CORMAN'S BROTHER,
GENE, WHO WAS WORKING AS
A PRODUCER AT THE TIME.
FROM THAT CAME A BARE CHANCE
FOR BARTEL TO DIRECT HIS
FIRST MOVIE -- A LOW BUDGET
FEATURE CALLED PRIVATE
PARTS.



PRIVATE PARTS

A most bizarre voyage
into the psycho-sexual!

© Premier Productions Corp.

I DON'T THINK THE SUITS AT
THE FINANCIALLY STRUGGLING
STUDIO HAD ANY IDEA WHAT THEY HAD JUST PAID FOR,
BECAUSE AFTER PAUL CHURNED OUT HIS BIZARRE AND
SHOCKING MILEU OF PERVERTS, CRETINS AND KILLERS,
THE MGM EXECS PISSED BLOOD. NOT ONLY DID THEY
THEN PULL THEIR NAME AND ICONIC LION LOGO FROM
THE CREDITS AND PROMO MATERIAL AND DUMP THE
MOVIE INTO A FEW URBAN GRINDHOUSES -- THEY
DID SO WITH MINIMUM PUBLICITY.

GIVEN ITS RELEASE DATE AND CONTENT (ONE OF THE
WILDEST TO COME OUT OF 1970s HOLLYWOOD), WITH



John Ventantonio, portraying a mysterious photographer in the
murder thriller, "PRIVATE PARTS," caresses an inflatable dummy.

☆ CONTINUED FROM PREVIOUS PAGE

THIS IS A MOVIE THAT BRILLIANTLY PLANTS ITS ROOTS FIRMLY WITHIN THE CRUSTY CONTEXT OF LURID 50s BONDAGE MAGAZINES AND VICEVRISM. ALL WHILE PLAYING AT BEING A MURDER MYSTERY.

AFTER BUYING THE RIGHTS TO MUCH OF THE MGM LIBRARY, IT WAS SURPRISING THAT WARNER BROTHERS TO DIG UP THIS LONG UNAVAILABLE MOVIE FOR A DVD RELEASE, AND NO ONE ANTICIPATED IT WOULD APPEAR WITH SUCH AN EXCEPTIONAL TRANSFER. W.B.'S LOVING TREATMENT OF THIS OBSCURE LITTLE GEM IS GREAT, AND REALLY WENT OVER AND ABOVE RESTORING THIS PRINT.

PAUL BARTEL WAS DIAGNOSED WITH LIVER CANCER, AND SLOWLY PASSED AWAY IN NEW YORK ON MAY 13th 2000 AT THE AGE OF 61.

—FOUGIE 2008

FASTER PUSSYCAT TRINIA!

RUSS MEYER'S 1965 FILM HAS AN R RATING IN AMERICA DESPITE NOT HAVING ANY NUDITY OR SWEARING, AND SHOWING ONLY TAME, UNBODY VIOLENCE. THE MOVIE DID NOT RECEIVE A UK FILM CERTIFICATE UNTIL 1980. RATINGS IDIOTCY.

THE MOVIE WAS AN AWFUL FAILURE AT THE BOXOFFICE, BUT HAS GONE ON TO BE ONE OF THE MOST CHERISHED AND RESPECTED WORKS FROM THE LATE DIRECTORS FILMOGRAPHY.

BY KILL! KILL! BASTARD... PUNCHED BY KILL! KILL! FASTER, PUSSYCAT!

RUSS MEYER Associates Pinned

Faster, PUSSYCAT! KILL! KILL!

SUPERWOMEN!
KILLED, BUCKLED
and BOOTED!

from
"FASTER PUSSYCAT"
and by the
"BOTT WINE"



STARRING
TURA SATANA • HAJI • WILLIAMS • BERNARD

Stuart Paul Dennis Roy Mickey
LANCASTER • TRINKA • BUSCH • BARLOW • FOXX

Directed by RUSS MEYER • Screenplay by JACK MORAN • An EVE Production

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LIST OF ALL AVAILABLE BACK
ISSUES, DVDS, BOOKS, AND
FILTHY SIDE PROJECTS
THAT I HAVE FOR SALE.

THIS SHIT HAS NO DISTR0
ANY MORE, PEOPLE. THE
MAGAZINE MARKET
IS DEAD. ORDER.
LOOK AT ME OVER
HERE. I'M JUST
PATHETIC. WITHOUT
YOUR ORDERS I'LL
JUST DRY UP AND BLOW
AWAY!!



Movie Database

SEARCH FOR MOVIES

DANGER: DIABOLIK

SEARCHED BY MOVIE DATABASE

DANGER: DIABOLIK (1968) DIR: MARIO BAVA

DIABOLIK IS A MACHINE-GUN TOTING SUPERSPY CAT BURGLAR WHO HAS A REALLY CHOICE GAGET-PACKED UNDERGROUND LAIR, A SWEET SPORTS CAR, AND A FOXY BITCH NAMED EVA WHO HE LIKES TO LIKE TO ROLL AROUND (NAKED, IN A BIG PILE OF MONEY) WITH. PRIMARY COLOURS HOLD COURT, THE GROOVY SOUNDTRACK IS WORTHY OF LISTENING TO ON ITS OWN, AND THE EXCELLENT OPENING CREDIT SEQUENCE SETS THE TONE PERFECTLY FOR THIS QUINTESSENTIAL 60S FILM.

A PSYCHEDELIC MISHMASH OF GERMAN KRIMI AND AMERICAN SUPERHERO



FASHION CONTEST:

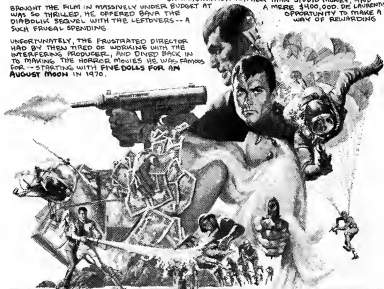
In addition to films with boutiques and dress shops, here's another way you can give a big boost to your DANGER: DIABOLIK segment: hold a fashion fashion show at your theatre. Here's what you do. Invite, via newspaper ads, the young women of your area to design clothing of what they think will be worn in the future. Anyone designing this apparel and wearing it to the evening of the film will be admitted free, plus prizes should be awarded to the best and most original design. If you do this one, make sure that the local press is invited to cover the event--coverage should be great.

ESTHETICS, DIABOLIK (PRONOUNCED DEE-AH-BOLIK) WAS DIRECTED BY MARIO BAVA, AND BASED ON ONE OF THE LONGEST RUNNING ITALIAN COMICS OF ALL TIME, WHICH WAS CREATED BY ANGELA AND LUCIANA GIUSSANI -- TWO SISTERS FROM MILAN.

SHOT ON MANY OF THE SAME SETS AS BARBARELLA, PRODUCER DINO DE LAURENTIS PROVIDED BAVA WITH A HUGE \$ MILLION DOLLAR BUDGET, BUT DIABOLIK RELIED ON IMAGINATION RATHER THAN STUDIO MONEY, AND A MORE \$400,000. DE LAURENTIS OPPORTUNITY TO MAKE A WAY OF REWARDING

BROUGHT THE FILM IN MASSIVELY UNDER BUDGET AT WAS SO THRILLED, HE OFFERED BAVA THE DIABOLIK SEQUEL WITH THE LEFTOVERS -- A SUCH FRUGAL SPENDING

UNFORTUNATELY, THE FRUSTRATED DIRECTOR HAD BY THEN TIRED OF WORKING WITH THE INTERFERING PRODUCER, AND DINED BACK IN TO MAKING THE HORROR MOVIES HE WAS FAMOUS FOR -- STARTING WITH FIVE DOLLS FOR AN AUGUST MOON IN 1970.



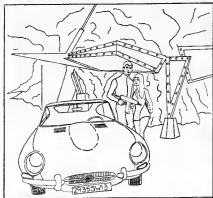
ATTRACT THE KIDS WITH THIS COLORING CONTEST

This promotional item was designed to create added interest and enthusiasm for your playdate. A coloring contest for kids of all ages with prizes awarded the winners cannot but help to your added box office draw and excitement for your "DIABOLIK" playdate.

WAYS TO USE THE CONTEST

Use the coloring contest as a handout. Have supermodels stuff them in their pockets and give them out as street corners.

Have kids distribute them to their school and playground friends.



DIABOLIK AND EVA

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ADULTS



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WALMSLEY) TO: THE COMIX COMPANY, 102-1169 NELSON STREET,
VANCOUVER, BC., CANADA, V6E-1J3. DON'T DELAY - ORDER TODAY!

ALIEN RIP OFFS

ARTICLE BY SEAN DONAHUE • WWW.BUTTERSCOTCHGIRLS.COM

ON MAY 26TH 1979, EXACTLY 2 YEARS TO THE DAY THAT STAR WARS WAS RELEASED, 20TH CENTURY FOX PREMIERED A SCIENCE FICTION / HORROR HYBRID CALLED ALIEN.

THE INFLUENCE OF THIS RIDLEY SCOTT FILM, WITH ITS RUNDOWN FUTURE, WORKING-CLASS CHARACTERS, AND A TRULY NIGHTMARE-INDUCING CREATURE IS LEGENDARY. IT'S HARD FOR MOST MODERN VIEWERS TO UNDERSTAND THE SHOCK THAT AWAITED AUDIENCES IN THE SUMMER OF '79 WHEN THEY WALKED INTO THEATRES EXPECTING TO SEE A SPACE FANTASY LIKE STAR WARS AND INSTEAD GETTING THE EQUIVALENT OF JAWS MEETS ZOO: A SPACE ODYSSEY. ALIEN TRAUMATISED AN ENTIRE GENERATION.

UNDERSTANDABLY, MANY PRODUCERS WANTED TO CAPITALISE ON THE BOX OFFICE POTENTIAL OF AN OTHERWORLDLY BEING TERRORISING VICTIMS IN AN ISOLATED AND UNFAMILIAR LOCUS, ALTHOUGH FEW CREDIBLE FILMS HAVE BEEN SPRUNG FROM THE CONCEPT. IT'S NEARLY IMPOSSIBLE TO LIST EVERY MOVIE THAT HAS BORROWED ELEMENTS FROM DAN O'BANNON'S ALIEN SCREENPLAY, SO I'LL JUST HIGHLIGHT SOME OF MY FAVORITE REHASHES OF THIS WELL-TROD CINEMATIC MILESTONE. YOU DON'T HAVE TO HAVE SEEN THE ORIGINAL ALIEN TO ENJOY THEM, BUT YOU MAY HAVE TO SHUT YOUR BRAIN OFF.



SCARED TO DEATH (1980)

PROBABLY THE MOST HARD TO FIND OF THIS BUNCH, BUT WITH EASILY THE BEST H.R. GIGER INSPIRED MONSTER, CLOSE TO UN-WATCHABLE AS CINEMA, THIS POORLY LIT WILLIAM MALONE FILM FORGOES SPACE FOR THE LOS ANGELES SEWER SYSTEM. BORN FROM THE FAILED EFFORTS OF A SCIENTIST, A RELENTLESS ARTIFICIAL CREATURE CALLED THE SYNGENOR USES HUMAN SPINAL FLUID (?) TO FEED ITS POD-LIKE OFFSPRING, SOUNDS GOOD, HUH? WELL, ALMOST NOTHING HAPPENS FOR 87 MINUTES. IT'S TOO BAD THE MONSTER WAS WASTED ON SUCH A WEAK PLOT, BECAUSE THE SYNGENOR SUIT IS FUCKING AWESOME -- EVEN INSPIRING A BEAUTIFULLY MADE VINYL MODEL KIT BY BILLIKEN TOYS OF JAPAN IN 1986. SCARED TO DEATH HAD ONE SEQUEL, THE UNIMAGINATIVELY TITLED SYNGENOR (1990), WHICH HAD THAT 'STRAIGHT-TO-VHS' LOOK ABOUT IT AND STARRED WILLIAM SHATNER'S DAUGHTER, MELANIE.

CREATURE (1986)

ANOTHER WILLIAM MALONE "HOMAGE", THIS PICTURE STEALS EVEN MORE HEAVILY FROM ALIEN, IN THAT IT ACTUALLY OCCURS IN SPACE. TAKING PLACE ON SATURN'S MOON OF TITAN (HENCE THE ALTERNATE TITLE "THE TITAN FIND") IT'S NEARLY A CARBON-COPY OF ALIEN, WITH A LITTLE BIT OF ROBERT HEINLEIN'S THE PUPPET MASTERS TOSSED IN. AN EXTRATERRESTRIAL DISCOVERY BY TWO RIVAL MEGA-CORPORATIONS UNLEASHES A MIND CONTROLLING, FLESH-EATING ALIEN THAT HAS BEEN SLEEPING FOR OVER 2000 YEARS.

FEATURES: GORE, EXPLODING HEADS, GERMAN TITS, BIG EXPLOSIONS, 80s SYNTH MUSIC, AN KLAUS KINSKI DOUBLING THE DETAILS OF THE PREVIOUS MISSION THAT AWAKE THE FIEND -- WHILE SIMULTANEOUSLY EATING A SANDWICH. COINCIDENTALLY, FX DESIGNERS ROBERT AND DENNIS SHUTAK WORKED ON CREATURE

JUST PRIOR TO DOING MINIATURE EFFECTS ON THE LEGIT SEQUEL ALIENS, AND THEIR MINIATURE WORK FOR THE SPACECRAFT HOLD UP VERY WELL CONSIDERING THE MINUSCULE BUDGET THIS FILM HAD.



"HECTOR"
FROM
SATURN 3
DUKES IT
OUT WITH
THE
CREATURE
FROM
CREATURE!

ART BY SEAN
DONAHUE
© 2008

GALAXY OF TERROR (1981)

EVER WANTED TO SEE ERIN "HAPPY DAYS" MORAN GET HER HEAD CRUSHED BY A TENTACLE? YES, ME TOO -- AND THIS FILM DELIVERS IN A BIG WAY! ROGER CORMAN SHOWED QUITE A FEW B-MOVIE ACTORS INTO THIS PICTURE INCLUDING SID HAIG, ROBERT ENGELUND, TALMAN KING AND RAY WALSTON -- AND THIS ALONG WITH HIS BATTLE BEYOND THE STARS ALSO HELPED SPRINGBOARD THE CAREERS FOR SOON-TO-BE-BIG-LEAGUE HOLLYWOOD PLAYERS GALE ANNE HURD AND JIM CAMERON. SOMETIME IN THE DISTANT FUTURE, ALL HUMAN DECISIONS ARE MADE BY 'THE MASTER' A BEING WHOM PERIODICALLY SENDS CREWS OF SPACE TRAVELLERS TO MORGANTHA -- A PLANET THAT TESTS THEIR ABILITIES TO WITHSTAND AN ONSLAUGHT OF NIGHTMARRISH MENTAL TESTS TO REVEAL WHO WILL BE HIS SUCCESSOR. MANY DEMONS ELEGANT TO LOOSE MEAT PROCEED TO CORSELY REWIND HUMAN FLESH TO LOOSE MEAT SPANISH MAKINGS. THIS MOVIE IS INTERESTING IN THAT IT RESURRECTS THE ALIEN PYRAMID CONCEPT ABANDONED IN THE ORIGINAL SCREENPLAY FOR ALIEN, BUT IS PROBABLY MOST NOTORIOUS FOR ITS "RAPE BY GIANT MAGGOT" SCENE.



ALIEN 2 SULLA TERRA ("ALIEN 2 ON EARTH" 1980)

AN ITALIAN CINEMATIC WASTE-OF-TIME WHERE A CAVE EXPLORING GROUP OF SPELUNKERS FIND A HEAD-BURSTING VISITOR FROM BEYOND THE STARS. SO INCREDIBLY LOW BUDGET, YOU NEVER ACTUALLY GET TO SEE THE FULL-GROWN MONSTER, ONLY A D.O.V. SHOT FROM INSIDE THE BEAST'S MOUTH AS IT HUNTS THE LAST FEMALE SURVIVOR IN A BOULDER ALLEY. I HAD TO SEARCH FOR YEARS TO FIND A COPY OF THIS MOVIE, AND IMMEDIATELY REGRETTED WASTING GOOD MONEY ON IT.

ERIN MORAN GETS HER HEAD CRUSHED BY A TENTACLE! KA-BLAAM!

SATURN 3 (1980)

A HIGH-PROFILE FILM WHEN RELEASED, THIS MOVIE IS AN ABSOLUTE FUCKING MESS! IT HAD A GOOD DIRECTOR, STANLEY DONAH (SINGING IN THE RAIN), A STORY BY LEGENDARY PRODUCTION DESIGNER JOHN BERRY (SUPERMAN), AND A WELL-KNOWN CAST MADE UP OF FARRAH FAWCETT, KIRK DOUGLAS, AND HARVEY KEITEL. THE PROBLEM IS THAT IT HAD NOTHING ELSE. ON THE THIRD MOON OF SATURN (WHAT IS IT WITH THESE FUCKING MOONS OF SATURN?) A DEMENTED, SEX-CRAZED, PILL-POPPING SCIENTIST BUILDS "HECTOR", A HUGE CHROME AUTOMATON THAT TERRORISES TWO FELLOW RESEARCHERS WORKING ON FEEDING A STARVING EARTH. MISLEADING AND POORLY CONCEIVED AS A HORROR MOVIE (THE 8-FOOT KILLER ROBOT HAS VIRTUALLY NO ONE TO KILL) AND AS SCIENCE FICTION (WHY WOULD ANYONE BUILD A GIANT ANDROID THAT CAN'T PERFORM ANY FUNCTION BEYOND SLICING OFF A HUMAN LIMB WITH ITS STEEL FINGER-HANDS?), SATURN 3 LACKS ANY ENTERTAINING EXPLOITATIVE ELEMENTS, AND ITS ONLY NUDITY IS PROVIDED BY A GUY IN HIS LATE 50'S.

STAR CRYSTAL (1986)

ANOTHER UBER-LOW BUDGET AFFAIR, STAR CRYSTAL IS SO BAD THAT ONE IS LEFT TO BELIEVE THAT EVEN IF THESE FILMMAKERS WERE SUPPLIED WITH LIMITLESS MONEY AND TALENT, THIS DOGWOOD STILL COULDN'T BE SAVED. FRANKLY, IT'S STILL HARD FOR ME TO FATHOM THAT THERE WERE ACTUALLY THEATRES SOMEWHERE ON THIS PLANET WILLING TO SCREEN THIS GARBAGE. DURING AN EXPEDITION TO MARS IN 2035, A SPACE CREW FIND A STRANGE ROCK CONTAINING A CRYSTAL THAT HATCHES E.T.'S TARD COUSIN. THE CREATURE PROCEEDS TO KILL OFF THE CREW ONE BY ONE USING STRING-MANEUVERED PUPPET TENTACLES UNTIL IT TAPS INTO THE SHIP'S COMPUTERS. THEN IT -- AND I SHIT YOU NOT -- READS THE BIBLE AND BECOMES A KIND OF MELTED WAXY-LOOKING 'CUTE' ALIEN THAT FORGOES ITS MURDEROUS WAYS.

XTRO (1983)

SPlicing TOGETHER ALIEN AND TERMS OF ENDEARMENT, THIS MEANDERING AND CLUMSY ENGLISH PRODUCTION DOES TEACH US ONE VALUABLE LESSON: IF YOUR FATHER IS ABDUCTED BY EVIL BEINGS FROM SPACE, HE WILL RETURN 3 YEARS LATER AND RAPE YOUR BABYSITTER'S MOUTH HOLE WITH HIS ALIEN SPARKS, QUICKLY RESULTING IN A BATHTUB FULL OF JELLY-FILLED EGG SPORES. XTRO DOES HAVE ONE COOL EFFECTS SHOT OF THE MONSTER ACHIEVED BY HAVING A MAN IN AN ALIEN SUIT SCUTTLE CRAB-WALK STYLE ACROSS A COUNTRY ROAD. UNFORTUNATELY THIS MOVIE STARTS TOO MANY PLOT THREADS, ABRUPTLY DROPPING THEM WHEN THEY BECOME UNBERSOME.

XTRO GETS HIS JOLLYS BY IMPREGNATING BABYSITTERS!

NEAT!



CONTAMINATION (1980)

GOOD OLD LUGO COZZI BRINGS US A CYCLOPS FROM MARS THAT USES BURNT-OUT ASTRONAUT SIEFRIED RANX TO STRANGLE ITS EGGS CONCEALED INSIDE COFFEE SHIPMENTS. IN A PLOT DEVICE FILLED FROM MOSERATU (AND ALSO USED IN LUGO FILMS ZOMBIE 2) AN ABANDONED IN NEW YORK HARBOUR, SOON A BROOKLYN COP, A FEMALE SECRET GOVERNMENT AGENT, AND THE ASTRONAUT'S CREWMATE (IAN MCGLOUGH) MUST TREK TO SOUTH AMERICA TO STOP THE ALIEN INVASION. THE SOUNDTRACK WAS PROVIDED BY ARGENTO FAVOURITE GOBLIN, AND IS SO GRATING, YOU'LL WANT TO STUFF NAILS IN YOUR EARS. SORRY GOBLIN FAN BOYS, BUT THIS SUCKS. THE BLUE UNDERGROUND DISK FEATURES A DVD-ROM GRAPHIC NOVEL VERSION OF THE STORY THAT IS BETTER THAN THE ACTUAL MOVIE.

INSEMINOID (1980)

ON A BARREN PLANET, THE REMAINS OF AN ANCIENT EXTRATERRESTRIAL CIVILIZATION IS UNCOVERED. SOUND PAFIAR ? FROM THERE THIS RUN RUN

DARY + Boudie

SHAW PRODUCTION QUICKLY DISSOLVES INTO A TYPICAL "WOMAN ARCHAEOLOGIST IS IMPREGNATED BY AN ALIEN RAPIST AND BECOMES A SAVAGE, CANNIBALISTIC MURDERESS" PLOT. THE BEST SCENE IN THE FILM TAKES PLACE WHEN A PANIC-STRIKEN WOMAN IS FORCED TO TRY TO CUT OFF HER OWN TRAPPED FOOT BY WHAT LOOKS LIKE A FUTURISTIC BREAD KNIFE. MEANWHILE, ONE OF THE MALE CHARACTERS -- INEXPICABLY SEETHING WITH RAGE -- YELLS AT HER OVER A HEATSET NOT TO GIVE UP.



THE INTRUDER WITHIN (1981)

MADE FOR TV, BUT RELEASED THEATRICALY IN SOME PARTS OF THE WORLD, THIS JUST MOVES THE PLOT OF ALIEN FROM DEEP SPACE TO AN OIL-RIG IN THE NORTH ATLANTIC. A GIGER-ISH PRIMEVAL BEAST AND ITS EGGS ARE FREED FROM A MILLION YEAR LONG SLUMBER AND BEGINS KILLING OFF MEMBERS OF THE DRILLING TEAM. THIS ALSO STARRED CHAD EVERETT, BUT WHO CARES?

THE "INTRUDER WITHIN" WANTS TO EAT CHAD EVERETT

FORBIDDEN WORLD AKA 'MUTANT' (1982)

ROGER CORMAN PRODUCTION. LOCATIONS AS

GLAAA!!



SURE CAN GET HIS MONEY OUT OF A USING SOME OF THE SAME SET GALAXY OF TERROR AS WELL AS

SOME EXTRA FOOTAGE FROM BATTLE BEYOND THE STARS.

CORMAN MADE A WHOLE 'NUTHER MOVIE. IN THIS ONE, A PARASITIC ORGANISM GROWS INTO A HUGE RAZOR TOOTHED MONSTER, AND CHOMPS DOWN ON A BUNCHA SPACE RESEARCHERS BEFORE BEING FED THE CANCER-RIDDEN LIVER OF THE LEAD SCIENTIST. IN PROTEST, IT VOMITS ITSELF TO DEATH.

WITHOUT WARNING (1980)

HERE WE HAVE THE RATHER NOVEL IDEA OF REPLACING THE TYPICAL AXE WIELDING MANIAC OF THE SLASHER GENRE VARIETY WITH AN ALIEN CREATURE COLLECTING TROPHIES IN THE FORM OF HICKS AND INTERCHANGEABLE TEENAGERS. CONSIDERING THIS MOVIE HAD THE PRODUCTION

COST OF A USED CAR, I'M SURPRISED BOTH JACK PALANCE AND MARTIN LANDAU BOTH AGREED TO STAR. BUT HEY, THEY COULD HAVE BEEN PAID IN BLOWJOBS FOR ALL I KNOW. OH, AND BEFORE YOU NERDS GET ALL UP IN MY SHIT ABOUT THIS MOVIE BEING THE PRECURSOR TO PREDATOR, LET ME REMIND YOU THAT NEITHER MOVIE WOULD NECESSARILY HAVE BEEN MADE IF ALIEN HAD NOT DONE BOFFO BOX OFFICE.

NOTABLE OTHER FILMS IN THIS 80's SUBGENRE INCLUDE:

LIFEFORCE (1985)

THE BEING (1985)

GALAXINA (1980)

THE BOOGENS (1981)

THE DEADLY SPAWN (1983)

C.H.U.D. (1984)

PARASITE (1982)

LEVIATHAN (1989)

AND EVEN HUMANOIDS FROM THE DEEP (1980) COULDN'T RESIST SUPPING A LITTLE CHEST-BURSTING ACTION IN THERE BEFORE THE CREDITS ROLLED.

GLURK!



THE MUTANT FROM CORMAN'S 'FORBIDDEN WORLD' VOMITS ITSELF TO DEATH.

ROBIN ADDS: FUN ARTICLE, SEAN! I'D ALSO LIKE TO MENTION 1986'S BREEDERS BY TIM KINCAID. MAN, THAT WAS SOME STUPID, HILARIOUS SHIT. LOTS OF VIRGINS RAPED BY AN ALIEN. WILD.

WWW.J4HI.COM



Rare,
Out of Print & Lost Cult Films
on DVD

Ask About Our Nasty GGG and KITKAT Films!!

WANNA ADVERTISE IN C.S.?

WELL, YOU CAN'T, NOT UNLESS I'D BUY YER CRAP MYSELF, AND WHAT YOU'RE FRONTIN' IS ON TOPIC WITH THE MAGAZINE. IF THAT SOUNDS LIKE YOU, GO AHEAD AN EMAIL ME, BUCKO.

-RB



UPON ENTERING, A MAN (WHO I LATER FOUND OUT WAS THE OWNER, RAY) TOLD US IN A MONOTONE VOICE

THIS IS AN ADULT THEATRE, OPERATED FOR THE BENEFIT OF ADULT MEMBERS OF THE COMMUNITY WHO ARE NOT OFFENDED BY SEXUALLY EXPLICIT CONDUCT.

DO YOU UNDERSTAND WHAT THAT IS?

ARE YOU AWARE WHAT PORNOGRAPHIC MOVIES ARE?

FEELING LIKE MR PORN GUY WITH A 10 POUND NUTSACK, I FELT IT WAS MY PLACE TO STEP FORWARD AND IMPRESS MY YOUNG CHARGES THAT I WAS SAVVY AND TOTALLY IN CONTROL. I'D BEEN TO MANY A PORN THEATRE.

YEAH, SURE. HOW MUCH FOR THREE TICKETS?





IT'S
FREE FOR
COUPLES.

SINCE
YOU'RE WITH
THEM YOU
CAN COME
IN TOO.

YOU CAN'T
JOIN THEM IN
THE COUPLES
AREA THOUGH.

THAT WAS ODD. USUALLY THERE IS
A COUPLES DISCOUNT, BUT FREE?
WHAT WAS THE ANGLE HERE?

NOW BEFORE I LET YOU
IN, LET ME SAY THAT YOU'RE
GOING TO BE THE CENTER
OF A LOT OF ATTENTION
IN THERE.

YOU TWO CAN STICK TO THE
COUPLES AREA, OR YOU MAY GO
UP ON THE STAGE AREA IF
YOU LIKE.

BEFORE I COULD ASK WHY THEY'D WANT TO GO ON STAGE,
WE WERE USHERED THROUGH THE DOOR.

RAY PUT ELYSHA AND JEFF IN A CLOSED OFF AREA KNOWN TO
LOCALS AS "THE OASIS", AND "LOCKED" THEM IN WITH A CHAIN.



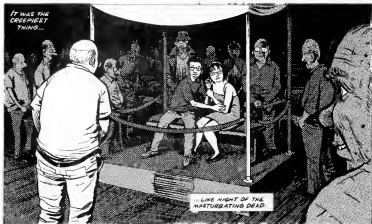
*PRIMO MATERIAL FOR THE THEATRE DESCRIBES THIS CAGED
FUCK-DISPLAY AREA AS SUCH: "COMFORTABLE LOUNGE SEATING
MOVABLE BENCHES SUBTLE VIEWING BY OUR THEATRE GOERS
AND SCIENTIFICALLY ELEVATED SEATING TO ALLOW AN
UNINTERRUPTED FULL VIEW OF THE MOVIE AND ANY FRISKY
BUSINESS ON STAGE MAKES THE OASIS A SPECIAL
EXPERIENCE FOR ALL COUPLES."

I FOUND A SPOT NEARBY, AND AS MY
EYES BEGAN TO ACCLIMATE TO THE DARK
I SAW THAT THE ROOM WAS FILLED WITH
ABOUT 25 OLD, WHITE-HAIRED MEN
AND HISPANIC GANG MEMBERS.



THEY WERE TOTALLY IGNORING THE
MOVIE, AND WERE JERKING OFF WHILE
WATCHING ELYSHA AND JEFF SITTING THERE.

IT WAS THE
CREEPIEST
THING...



...LIKE NIGHT OF THE
MASTURBATING DEAD.

IN NEAR TOTAL SILENCE THE PACK OF MEN
SLOWLY SURROUNDED THE TWO
NERVOUS TEENS.



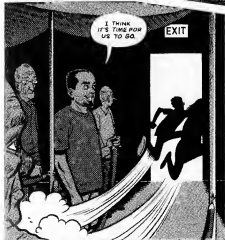
IT BEGAN TO
FUCKING DRINK
ONLINE THAT I'D
JUST GOTTEN
THESE TWO YOUNG
CINEMA SEWER
FILMS RATED.

TIME WAS
RUNNING OUT.

USUALLY A COUPLES AREA IN A POOR
THEATRE IS DESIGNED TO PROVIDE A
SEMI-PRIVATE PLACE FOR A COUPLE TO
GET IT ON, BUT 'THE OASIS' SERVES
PURELY AS A PLACE FOR EXHIBITIONISTS
TO PERFORM FOR BROODING GERIATRICS



NO WONDER
IT WAS FREE
TO GET IN
THIS WAS
FRESH MEAT!



I THINK
IT'S TIME FOR
US TO GO.

EXIT



I'VE
NEVER BEEN
TO AN ADULT
THEATRE AS
AMAZING AS
THE PARIS!

TOTAL
DEBAUCHERY--
JUST DON'T BRING
YOUR POOR
GIRLFRIEND!

WRITTEN BY
ROBIN BOODEN
DRAWN BY JIM ZUBER

The end

DON'T DELIVER US FROM EVIL (1971)

TWO CONVENT SCHOOLGIRLS BECOME PALS AND DECIDE TO SPEND THEIR SUMMER TOGETHER, BUT THE INNOCENT BIKE RIDES AND WALKS IN THE FRENCH COUNTRYSIDE SOON DEVELOP AND PERVERT INTO SOME SERIOUSLY SINISTER SHIT. THAT'S RIGHT, THESE TWO HAVE DEVOTED THEMSELVES TO SATAN!

WHILE SEEMINGLY SWEET, THE TWO BARTS OF THE DEVIL INTENTIONALLY SIN AS OFTEN AS THEY CAN, AND FIND MUCH GLEE IN DOING SO. THEY START WITH STEALING RELIGIOUS GARGOYLE FOR SATANIC RITUALS, CONFESS SINS THEY HAVEN'T EVEN COMMITTED, TATTLE ON TWO NUNS THEY SPY KISSING, AND READ DIRTY BOOKS UNDER THE COVERS.

EXPLOITING THE SEEMINGLY LIMITLESS WORLD OF REAL KNEE-SLAPPER, AS THEY USE THEIR INNOCENT

CAVELTY IS A
EXTERIORS

BANNED IN FRANCE!

ANTONY BALCH
presents

DON'T DELIVER US FROM EVIL

X



starring **JEANNE GOUPIL AND CATHERINE WAGENER**
Produced by **BERNARD LEGARGEANT** • Written and Directed by **JOEL SERIA**

TO SEDUCE AND DESTROY AN IDIOTIC FARMER, TEMPTING HIM WITH THEIR LITHE YOUNG BODIES. THEY ALSO MASSACRE THE PET BIRDS BELONGING TO A GARDENER -- ONE AT A TIME SINCE HE LOVES THEM SO MUCH.

AS THEY STRIVE TO OUTDO THEMSELVES IT ALL LEADS TO A SHOCKING, UNFORGETTABLE CONCLUSION THAT I WOULDN'T DREAM OF DIVULGING HERE -- BUT I WILL SAY THAT IT HAD THE LITERALLY SLACK-JAWED, ALMOST UNABLE TO FATHOM WHAT I'D JUST SEEN.

THE TWO GIRLS ARE CONVINCINGLY UNDERAGE-LOOKING, THOUGH THE ESSAY INCLUDED AMONG THE DVD EXTRAS THANKFULLY CONFIRMS THAT STARS JEANNE GOUPIL AND CATHERINE WAGENER WERE 19 AND 20 AT THE TIME. GOUPIL BECAME INVOLVED WITH THE PRODUCTION AS AN ART SCHOOL STUDENT WHO ADORED CINEMA BUT KNEW NEXT TO NOTHING ABOUT ACTING. SURPRISINGLY SHE WAS GIVEN FREEDOM TO INTERPRET THE ROLE AS SHE PLEASED, WHICH WAS VERY UNUSUAL DIRECTION TO GIVE TO A FIRST TIME ACTRESS, BUT RESULTED IN A BRILLIANT UNSELFCONSCIOUS PERFORMANCE.

A HUGEY CONTROVERSIAL ART HOUSE SHOCKER THAT IS BEAUTIFULLY SHOT AND SCORED, D.D.U.F.E.'S ANTI-AUTHORITARIAN, ANTICLERICAL AND PRO-SATANISM STANCE GOT IT BANNED IN ITS OWN COUNTRY OF ORIGIN. THE MOVIE WAS ALSO VERY LOOSELY BASED ON NEW ZEALAND'S PARKER-HULME MURDER OF 1954, WHICH WAS ALSO THE INSPIRATION FOR PETER JACKSON'S **HEAVENLY CREATURES** (1994).

MONDO MACABRO'S PROMO TWADDLE DOESN'T MINCE WORDS AND SHOULD BE HEEDED: "BANNED FOR BLASPHEMY AND HAS NEVER BEEN RELEASED IN THE US BEFORE. IT'S A FILM THAT SHOULD BE VIEWED ONLY BY THOSE WITH VERY OPEN MINDS."

VISIT: WWW.MONDOMACABRODVD.COM FOR MORE INFO.

⁰⁸
-BOUGIE

SILIP DAUGHTERS OF EVE

SPEAKING OF MONDO MACABRO UNEARTHING SUPER RARE AND BEWILDERING ODDITIES, I MUST TOOT THE HORN FOR **SILIP: DAUGHTERS OF EVE** -- A 1986 MOVIE FROM THE PHILIPPINES. HOLY FUCKING SHIT. THIS ONE BLEW ME AWAY. WHAT A WONDERFUL, SEXY, DISTURBING SURPRISE THIS WAS. WHERE DO THEY FIND THIS STUFF?!? AN ABSOLUTE MUST HAVE. -RB

DOCTOR BUTCHER

M.D. (MEDICAL DEVIATE)
1980-DIRECTOR: FRANK MARTIN
(FRANCESCO MARTIN)
AN APPRECIATION BY HUGO

RIDING THE WAVE OF UNDEAD MANIA THAT SWEEPED EUROPEAN LOW-BUDGET CINEMA IN THE WAKE OF LUCIO FULCI'S INFAMOUS **ZOMBI 2** (AND SHOT ON THE SAME SETS!) WAS THIS LITTLE SPAGHETTI SICKIE, 1ST RELEASED UNDER THE TITLE **ZOMBIE HOLOCAUST**. IT'S ONE OF MY PERSONAL FAVES! TRULY A FILM WITH SOMETHING FOR EVERYONE - CHECK IT!

GRUESOME MEDICAL EXPERIMENTS? ✓

ARE YOU KIDDING!?



CANNIBALS? ✓

BUTTLOADS OF 'EM!



EXTENDED NUDITY? ✓

VA-VA VOOM!



A DASHING LEADING MAN? ✓

FOR THE LADIES!



ZOMBIES? ✓

FO' SHIZZLE!



FOR ITS U.S. RELEASE IN 1982, SECTIONS OF AN UNFINISHED STUDENT FILM WERE TACKLED ONTO THE BEGINNING, FURTHER STRAINING THE FILM'S LUDICROUS PLOT - BUT NOT ITS SENSE OF FUN!



BONUS TRIVIA

A "BUTCHERMOBILE" CRUISED THE STREETS OF NEW YORK TO PROMOTE THE FILM. NOW THAT'S PUBLICITY!



IT'S NO STRETCH TO PROCLAIM ILSA SHE WOLF OF THE SS AS ONE OF THE MOST INFAMOUS AND CONTROVERSIAL EXPLOITATION FILMS OF ALL TIME -- AND IT'S ONLY FITTING THAT SUCH A MOVIE WOULD OPEN WITH ONE OF THE MOST INSINCERE DISCLAIMERS EVER!

"WE DEDICATE THIS FILM WITH THE HOPE THAT THESE HORRORS WILL NEVER HAPPEN AGAIN!"

FILMING ULTRA-VIOLENT TORTURE, SORE SEX-EXPLOITATION ON THE SET OF HOGAN'S HEROES AND THEN HAVING THE GAIL TO DEDICATE IT TO HOLOCAUST SURVIVORS TAKES SOME BRASS NUTSACK, NO?

THIS 19TH EXPLOITATION-SHOCKER WAS DYANNE THORNE STAR AS ILSA, WHO PERFORMS SICK MEDICAL EXPERIMENTS TO CONCLUSIVELY PROVE WOMEN CAN HANDLE MORE PAIN THAN MEN AND THEREFORE SHOULD BE ALLOWED TO FIGHT ON THE FRONT LINES. A BUXOM SLUT WITH A VERACIOUS SEXUAL APPETITE, ILSA CHOOSES ONE OF HER MALE PRISONERS EVERY SINGLE NIGHT FOR RAPE AND CASTRATION.

ELECTRIFIED BLOODS, SURGERY, GOLDEN SHOWERS, BONDAGE AND VARIOUS OTHER FORMS OF PAINFUL SEXUALISED DEGRADATION AND PERVERSION PROVE THAT THE TITULAR DEMON-FEMME EXISTS ONLY TO SHOCK AND TITILLATE. THE CINEMATIC ILSA WAS BASED ON THE REAL LIFE ILSA KOCH -- KNOWN AS "THE BITCH OF BUCHENWALD". AMAZINGLY, HER VILE ACTS SURPASSED EVEN THOSE IN THE MOVIE, AS SHE STRIPPED AND CURSED HUMAN SKIN FOR HER COLLECTION OF LANDSHARKS AND GLOVES AMONG OTHER EVIL SAVAGRIES. KOCH SURVIVED THE WAR, THANKFULLY COMMITTING SUICIDE IN 1967.

PRODUCER "HERMAN TRAEGER" WAS, IN REALITY, GRINDHOUSE KING DAVE FRIEDMAN, WHO HAD HIS NAME REMOVED ONCE HE SAW HOW EXTREME DIRECTOR DON EDMONDS WOULD GO WITH THE PICTURE. THE ONLY NOTABLE NAME (SAVE AN UNCREDITED USCHI DIGARD AS A BIG-TITTED TORTURED JEW) IS MARIK MARK WHO PLAYS ANNA, THE PRISON WHOM EVEN ILSA CANNOT BREAK. IRONICALLY, MARK'S PARENTS LEFT GERMANY AS REFUGEES FROM HITLER, AND SHE WAS MARRIED TO MELVIN VAN PEEBLES. SHE'S MARIO'S MOM, IN FACT.

TOGETHER FOR THE FIRST TIME!
EXPLOSIVE! VIOLENT! ACTION!

if you missed her once, don't miss her twice!

TWICE AS MUCH WOMAN TO HATE

...more savage than ever!

ILSA

Her uniform may change but her blood lust remains the same!

LEE MESSER presents

2

SHOCKERS

THE MOST DREADED NAZI OF THEM ALL!

ILSA

SHE WOLF OF THE SS

starring DYANNE THORNE as ILSA

ILSA

HAREM KEEPER OF THE OIL SHEIKS

R RESTRICTED

WARNING: SOME MEMBERS OF THE PUBLIC MAY FIND CERTAIN SCENES IN THIS FILM OFFENSIVE AND SHOCKING. The Management



A CANADIAN CREATION, ANDRÉ LINK AND JOHN BUNNING OF MONTREAL DISTRIBUTOR CINEMAX DRAFTED THE SCRIPT AFTER NOTING THE SUCCESS OF LOVE CAMP 7 (THE FIRST "NAZI-EXPLOITATION" FILM FROM 1969) IN THE GREAT WHITE NORTH. 3 DECADES AFTER BEING MADE IT REMAINS UNRELEASED (AND PROBABLY UNRELEASABLE) IN THE UNITED KINGDOM AND GERMANY. THERE IS A NEW POP ANKIN BAY DVD FOR REGION 1 NORTH AMERICAN VIEWERS. IT'S PRETTY GREAT IF YOU IGNORE THE FUCKING PUTZ "COMEDIAN" MARTIN LEWIS WHO THEY HIRED TO MODERATE THE OTHERWISE INTERESTING AUDIO COMMENTARY WITH THE CAST AND CREATORS. I WANT TO PUNCH THAT ANNOYING TWAT IN THE NOSE.

ALSO BE SURE TO LOOK FOR THE 3 ILSA SEQUELS AS WELL. THEY AREN'T QUITE AS MEMORABLE, BUT THEY ARE CERTAINLY WORTH ADDING TO YOUR MOVIE COLLECTION.

-BOUGIE '09

I FIRST SAW THIS MOVIE WHEN I WAS 17. IT MADE ME FEEL KINDA SICK TO MY STOMACH.



THE BRAT

WHO REMEMBERS JAMIE SUMMERS?

JAMIE SUMMERS (AKA JAMIE STAFFORD, AKA CINDY STERLING) WAS BORN DENISE STAFFORD ON MAY 8TH 1968, AND CHOSE HER PORN NAME BASED ON A CHILDHOOD ADDORATION FOR JAMIE SUMMERS, THE MAIN CHARACTER ON THE '70s TV SERIES **THE BIONIC WOMAN**. REMEMBER WHEN SHE USED TO SQUEEZE THE BALL IN THE OPENING CREDITS?! OH MAN, I TOTALLY LOVED THAT SHIT TOO.

JAMIE GOT INTO THE SKIN TRADE SOON AFTER HER 18TH B-DAY IN 1986, AND LIKE MANY YOUNG STARLETS, USED A YOUNG TEEN ENERGY AND LOOK TO BRING ATTENTION TO HERSELF. TOWARDS THE END OF HER FUCK CARDS, SHE GOT "WORN IN" AND LESS "FRESH" LOOKING, ENLARGED HER LOVELY NATURAL TITS, AND WENT OUT ON A DANCE TOUR -- EVENTUALLY CALLING IT QUITS IN 1993 AT THE GRAND OLD AGE OF 25. SINCE THEN, SUMMERS HAS SHOWN NO INTEREST IN RETURNING TO ADULT MOVIES, AND HAS NOT CREATED A WEBSITE TO CASH IN ON PAST FAME.

INFORMATION ON JAMIE IS SCARCE, AS SHE NEVER REVEALED MUCH, AND RARELY TOOK PART IN INTERVIEWS. SHE WAS FAMED FOR HER TIGHT BOB, ALONG WITH HER TRADEMARK TANLINES AND CRIMPED STAINGY BLONDE HAIR. DETAILS ABOUT HER LIFE BEFORE OR AFTER HER WORK IN THE ADULT INDUSTRY ARE HARD TO COME BY.

ROLLING STONE PHOTOGRAPHER IAN GITTNER WROTE OF MISS SUMMERS ON PAGE 6 OF HIS 1999 BOOK **PORNSTAR**. "THE GIRL WHO OPENS THE DOOR LOOKS NERVOUS. SHE'S YOUNG. 'TWENTY THREE' SHE SAYS. A THICK BASE DOESN'T CONCEAL A BROKEN-OUT COMPLEXION. OBVIOUSLY I'M MORE IMPRESSED WITH THE WHOLE IDEA OF WHAT SHE DOES FOR A LIVING THAN SHE IS. JAMIE SAYS 'SHE JUST WANTS TO ACT IN 'REAL MOVIES'."

SHE NEVER GOT TO MAKE THOSE "REAL MOVIES" BUT JAMIE CERTAINLY MADE HER NAME VIA WHAT WAS, AT THE TIME, ONE OF THE MOST POPULAR SERIES IN PORN HISTORY: THE "BRAT" FRANCHISE.

STARTING WITH **THE BRAT** IN 1987, AND MARCHING ALONG WITH NUMEROUS SEQUELS INCLUDING **ARMY BRAT**, **BRINGING UP BRAT**, **BRAT ON THE RUN**, **BLUE JEAN BRAT**, **WILD BRAT**, AND **BEST OF BRAT** BEFORE ENDING IN 1991 WITH **BAD NEWS BRAT**. THE MOVIES WERE NOT WELL MADE, EVEN BY PORN'S SHODDY STANDARDS, BUT THIS SERIES BECAME THE TRADEMARK FOR A YOUNG LADY WHO RENTED OUT HER COCK SARGE IN 92 XXX TITLES IN TOTAL.

Jamie Summers is
THE BRAT



DIRECTED BY PAUL THOMAS, THE BRAT ESTABLISHED JAMIE SUMMERS AS A MAJOR STAR, FILLING THE SUDDEN GAP LEFT BY THE REMOVAL OF TRACI LORDS FROM THE INDUSTRY. THIS IS THE VID THAT, ALONG WITH GINGER (STARRING GINGER LYNN) PUT VIVID ON THE MAP. BEFORE THOSE TWO TITLES, NO ONE WOULD HAVE IMAGINED VIVID BECOMING THE DOMINANT FORCE IT HAS TRANSFORMED INTO. IN FACT, IT'S UNBELIEVABLE IMAGINING THE BRAT BEING ONE OF THE TOP TAPES OF ITS TIME (SELLING AT A SUGGESTED RETAIL PRICE OF \$79.95), WHAT WITH THE CRAPPY CHEAPPASS SHOT-ON-VIDEO, DUPLICATED-AT-EP-SPEED LOOK IT HAS. SERIOUSLY, IT'S LIKE A CAMCORDER CABLE-ACCESS SHOW BEING #1 IN THE NEILSON RATINGS.

MAINSTREAM PORN CERTAINLY IS A DIFFERENT BEAST THESE DAYS. THE SEX IN THE BRAT SERIES (AND MOST OF THE VIDEOS OF ITS ERA) WAS VERY TRADITIONAL AND UNCOMPLICATED. NO PILEDRIVER POSITIONS, NO GAPIING ANALS (VERY LITTLE ANAL ANYTHING, FOR THAT MATTER), NO GAGGING, NO FETISHES, NO FISH-HOOKING, NO SALAD-TOSSING, NO ASS-TO-MOUTH, AND NO SNOW-BALLING. AND NO ONE MISSED IT, QUITE FRANKLY -- ESPECIALLY NOT THE GIRLS WHO HAD TO DO A LOT LESS FREAKY SHIT FOR THE SAME AMOUNT OF MONEY.

SUMMERS, LIKE ALMOST ALL VIVID GIRLS, AT ONE TIME "DATED" VIVID OWNER STEVE HIRSCH, WHICH IS



ANOTHER WAY OF SAYING SHE TRADED SEXUAL FAULTS IN RETURN FOR SCREEN TIME. IN **ARMY BRAT** (1987), JAMIE'S HUSBAND (AS PLAYED BY TOM BYRON) CHALLENGES HER TO DO SOMETHING USEFUL WITH HER LIFE, SO SHE JOINS THE ARMY AND ENDS UP BEING RECRUITED BY DAWN PATTERSON (GAIL FORCE) TO HUNT FOR CONTINUIST RUSSIAN SPIES. THE ONE THING I REMEMBER THE MOST ABOUT THIS WAS HOW INCREDIBLY WELFARE SOME OF THE PROPS WERE. GAIL FORCE'S GOVERNMENT ID CARD, FOR INSTANCE, WAS OBVIOUSLY HASTILY CONSTRUCTED WITH A PIECE OF COLORED PAPER AND A BLACK MARKER.

THE NEXT SEQUEL, **BRINGING UP BRAT** (1988) IS GENERALLY CONSIDERED THE BEST OF THE SEQUELS, AND FINDS JAMIE'S CHARACTER LEAVING HER HUSBAND AND MOVING BACK HOME. THE KICKER HERE IS THAT HER MOM IS PLAYED BY HER REAL LIFE MOTHER -- HERE WITH THE NAME "MELANI SUMMERS". NO, SHE DOES NOT DO A SEX SCENE. (POPS!) THIS FORMER STRIPPER (WHO HAS A REAL AGEING HAPPY VIBE ABOUT HER) HAS A COUPLE OF SPEAKING SCENES WITH HER DAUGHTER, AND THAT IS IT. THIS WAS STILL THE INNOCENT BOB, AND PORN HADN'T GOTTEN QUITE SO DEGENERATE YET WHERE A MOM APPEARING IN HER DAUGHTER'S XXX FILM MUST INCESTUALLY TONGUE HER OFFSPRING'S CUNT (OR AT THE VERY LEAST SHARE A COCK) AS A PREREQUISITE.

IN 1989, SUMMERS MADE A PUBLIC SERVICE ANNOUNCEMENT THAT APPEARED AT THE BEGINNING OF MANY ADULT VIDEOS RELEASED IN AUSTRALIA. IN IT, SHE SPOKE BRIEFLY ABOUT HER DISTASTE FOR VIOLENCE AGAINST WOMEN. ("IT'S UNEROTIC, AND MEN WHO BEAT THEIR WIVES MAKE LOUSY LOVERS!") BACK IN THE LATE NINETEEN EIGHTIES, A CONCERTED EFFORT WAS MADE BY FEDERAL CONSERVATIVE POLITICIANS AND RELIGIOUS GROUPS IN AUSTRALIA TO TRY AND BAN THE EVILS OF PORNOGRAPHY OUTRIGHT. IN AN EFFORT TO PROVE THE SOCIALLY REDEEMING ELEMENTS OF SMUT AND TO SHOW THAT FUCK STARS ARE DECENT PEOPLE AND CONCERNED ABOUT STUFF TOO, THE ADULT VIDEO INDUSTRY (OR A.V.I.A. AS IT WAS THEN KNOWN) CREATED A WIDE SCALE PUBLICITY PLAN TO PROMOTE THE MERITS OF PERMITTING PORN IN A LIBERALISED DEMOCRACY.

DESPITE JAMIE'S RATHER SPINNY DELIVERY AND THE GOOFY IDEA TO PLACE HER IN FRONT OF THE AUSTRALIAN FEDERAL PARLIAMENT BUILDING (THE EQUIVALENT TO HER STANDING ON THE LAWN OF THE WHITE HOUSE), THE AVIA'S CAMPAIGN SUCCEEDED, AND PORN WAS ALLOWED TO FLOURISH DOWN UNDER.

LOOKING BACK AT JAMIE SUMMERS NOW IN 2008, WHAT STRIKES ME THE MOST IS HOW LITTLE SHE IS REMEMBERED -- EVEN BY PORN ENTHUSIASTS. OTHER MAJOR STARS FROM THE TIME (TRACI LORDS, GINGER LYNN, RON JEREMY, PETER NORTH) WERE JUST AS BIG AS SHE WAS THEN, AND YET TODAY ARE STILL NAMES MANY PEOPLE RECOGNISE.

I DON'T KNOW WHAT IT IS ABOUT JAMIE THAT MAKES HER SO MUCH OF A BIG NOTHING NOW, BUT IT COULD WELL BE THE SAME PHENOMENON AS ONE SEES WHEN LOOKING THROUGH OLD BILLBOARD CHARTS OF THE 80s. MOST OF THE SONGS THAT OCCUPIED THE TOP 10 SPOTS THROUGH THE DECADE HAVE BEEN PLAYED AND REPLAYED INTO OLDIES STATION INFINITY -- AND YET THERE ARE A FEW THAT WERE MASSIVE HITS THEN, AND WERE NEVER HEARD FROM AGAIN.

I GUESS SOME FAME -- NO MATTER HOW HUGE -- JUST DOESN'T HAVE A SHELF LIFE, AND IT EXPIRES.

☆ BOUGIE 2008 ☆

CLOAK + DAGGER

(1984 DIR. BY: RICHARD FRANKLIN)

"DAVEY'S HERO WAS IMAGINARY, BUT THE ENEMY AGENTS WERE REAL!"

THIS IS ONE OF THOSE ODD 80's KIDS MOVIES THAT WOULD NEVER BE MADE FOR CHILDREN TODAY THANKS TO HOW IT PRESENTS VIOLENCE AND ADULT SITUATIONS.

HENRY THOMAS PLAYS DAVEY, A LITTLE KID WHOSE MOM IS DEAD AND WHOSE FATHER IS NEGLIGENT, SO THE BOY CREATES AN IMAGINARY FRIEND -- A SUPER RESOURCES SECRET AGENT, BUT DAVEY ACCIDENTALLY GETS SOME GOVERNMENT PLANS, AND MUST RUN A GAUNTLET OF ALL-TOO-REAL VIOLENCE, AND VILLAINY AS GANGSTERS SHOOT BULLETS AT HIM AND TRY TO DISMEMBER HIM WITH A SWITCHBLADE. PRETTY SOON HE WITNESSES AN ADULT FRIEND HORRIBLY MURDERED, AND MUST HIDE IN THE TRUNK OF A CAR WITH THE CORPSE. LAST BUT NOT LEAST, DAVEY FUCKING SHOOTS A MAN DEAD. REMEMBER THIS ONE WAS FOR KIDS! OH 1980s, HOW I ADORE YOU.



A SMELL OF HONEY, A SWALLOW OF BRINE! (1966)

"PRIMA, I MAY BE A BITCH, BUT I'LL NEVER BE A BUTCH!"

ANY TRUE GENRE FAN KNOWS THIS TANTALIZING QUOTE DELIVERED BY BY THE CHARMY LOOKING BLONDE WITH HAIR IN HER EYES. THEY'VE SEEN IT IN THE CLIP MONTAGE THAT APPEARS BEFORE EVERY PUNCHY SOMETHING WEIRD VIDEO RELEASE, ALTHOUGH NOT QUITE AS MANY ACTUALLY KNOW WHICH MOVIE IT'S FROM.

THIS IS BUT ONE SLURRY MOMENT FROM THE LEADWORTHY DAVID F. FRIEDMAN MUFFIN-PACKER A **SMELL OF HONEY, A SWALLOW OF BRINE** STARRING THE EFFUSIVE AND ELUSIVE STACEY WALKER. WITH CINEMATOGRAPHY BY THE LATE, GREAT LAZLO 'EASY RIDER' KOVACS, I'VE HEARD THE FILM CALLED "THE CITIZEN KANE OF SEXPLOITATION FLICKS".

WALKER PLAYS A VELUTUOUS SHE-DEMON WHO GETS A THRILL OUT OF TEASING MEN TO THE POINT OF QUESTIONS -- BUT THEN WHEN THEY GET READY TO FLOW INTO HOME BASE, SHE SCREAMS "RAPE!", THIS SWARLING HELLCAT AND HER

THE STORY OF A GIRL WHO TURNED MEN ON, TURNED THEM OFF, AND TURNED THEM INSIDE OUT...



a SMELL OF HONEY a SWALLOW OF BRINE!

Starring STACEY WALKER as Sharon Winters, the Cunning Young Cannibal Who Devoured Everything That Fell Into Her Soft, Warm Trap!

AN ADULT EXPERIENCE



IT TAKES YOU DEEP
INSIDE A SEETHING SHE-CREATURE!

a SMELL OF HONEY a SWALLOW OF BRINE!

AN ADULT EXPERIENCE!

RUTHLESS SEXUAL MANIPULATIONS RUIN THREE MEN'S LIVES, AND SHE EVEN DRIVES HER LESBIAN ROOMMATE BONERS -- BUT DOESN'T GIVE A DAMN. STACEY EVENTUALLY MEETS UP WITH A GREASY CROONER WHO WON'T STAND FOR HER GAMES; HE GIVES HER A SOUND BEATING AND THEN FORCES HER INTO A LIFE OF PROSTITUTION. IT'S AN EXPLOITATIVE THREADBARE PLOT STRETCHED INTO A 75-MINUTE MOVIE BY INCLUDING LOTS OF BATHING AND EXTENDED FOREPLAY SCENES.

THIS IS A CLASSIC CASE OF A GRINDER THAT PRESUPPOSES A JEERING MALE AUDIENCE. LIKE A DIRTY JOKE TOLD AMONGST SEXIST SHIRINERS AROUND A SMOKEY CLUBHOUSE CARD TABLE, THE MOVIE DEALS WITH THE FRUSTRATION OF A RELUCTANT TEASE IN A VENTING MANNER THAT FEELS JUST RIGHT FOR 1966 -- BUT TOTALLY POLITICALLY INCORRECT TODAY.

I GOT A LIL' CRUSH ON STACEY



SIGH
GURGLE

STACEY WALKER (WHOSE REAL NAME WAS BARBARA JEAN MOORE) IS A PULKING TREMENDOUS ACTRESS THAT PUTS EVERYTHING INTO HER ROLE AND CARRIES THIS FILM ALL BY HERSELF. BONERS FROM MANY DECADES ADORE HER. WALKER'S FOUL, BITCHY NATURE IS AS CAPTIVATING AS IT IS DESPICABLE, AND SHE DOES A TERRIFIC JOB OF REALLY MAKING YOU HOPE FOR HER (ADMITTEDLY SEVERE) COMPEUPANCE. I HAPPILY RANK THIS AMONGST MY 10 FAVE SEXPLOITATION MOVIES OF ALL TIME.

STACEY WALKER MADE ONE OTHER MOVIE THAT SAME YEAR (THE NOTORIOUS DAUGHTER OF FANNY HILL -- ANOTHER DAVE FRIEDMAN PROJECT) THEN RETURNED HOME TO TEXAS TO COMPLETE HIGH SCHOOL (SHE HAD DROPPED OUT TO BE IN MOVIES IN CALIFORNIA) AND SETTLE DOWN DESPITE INTEREST FROM MORE THAN ONE HOLLYWOOD PRODUCER. SADLY, NO ONE IN THE INDUSTRY SEEMS TO KNOW WHERE SHE IS TODAY.

—BOUGIE 09

DID YOU KNOW

SEXPOT STACEY WALKER WUZ DISCOVERED BY DAVE FRIEDMAN WHILE SHE WAS SLEEPING ON A SANTA MONICA BEACH!?

WOW! IT'S TRUE!

a SMELL OF HONEY, a SWALLOW OF BRINE!

AN ADULT EXPERIENCE!





STACY WALKER IN: A SMELL OF HONEY, A SWALLOW OF BRINE!



ADAPTED FROM A CLASSIC MANGA BY KAZUO KOIKE AND ILLUSTRATED BY KAZUO KAMIMURA, THIS BREATHTAKING ARTHOUSE EXPLOITATION MOVIE BEGINS WHEN A WOMAN NAMED SAYO WALKS WITH HER HUSBAND AND THEIR SON THROUGH A FIELD IN KASHIMA PREFECTURE. A BAND OF CRIMINALS ATTACK THE INNOCENT FAMILY, AND A WOMAN CRUELY DETAINS SAYO WHILE THREE VILE FUCKERS STAB AND MURDER HER OFFSPRING AND MATE.

SHE'S TAKEN INTO SLAVERY TO BE RAPED AND BEATEN CONTINUOUSLY, ALTHOUGH WHEN THE OPPORTUNITY ARISES, SHE STABS ONE OF HER TORTURERS AND KILLS HIM -- WHICH RESULTS IN HER BEING TAKEN TO A WOMEN'S PRISON. CLEARLY THIS FEISTY MAMA CAN NOT GET A BREAK.

AFTER REALISING SHE WILL BE UNABLE TO AVENGE THE DEATH OF HER FAMILY BEFORE SHE DIES, SAYO TELLS HER CELLMATES HER PLAN, SEDUCES ANY PRISON GUARD SHE CAN IN ORDER TO CONCEIVE, AND DIES IN CHILDBIRTH WHILE DELIVERING A DAUGHTER NAMED YUKI. VIGOROUSLY TRAINED FOR REVENGE HER WHOLE LIFE, LOVELY YUKI BECOMES A MASTER WITH A SWORD AND LEARNS HOW TO USE HER SEXUAL APPEAL AS A WEAPON. WHEN THE STERN YOUNG WOMAN HITS THE AGE OF TWENTY, SHE SETS OUT TO SPILL BUCKETS OF BLOOD IN THE NAME OF VENGEANCE.

FOLLOWED BY A SO-SO SEQUEL IN 1974 CALLED **LADY SNOWBLOOD: LOVE SONG OF VENGEANCE**, AND WIDELY KNOWN AMONGST FILM NERDS AS A MAJOR INSPIRATION FOR QUENTIN TARANTINO'S **KILL BILL** FILMS.

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